C TRANSCRIPTIONS
ES AND TABLATURE

GUITAR HERO III
LEGENDS OF ROCK

ACTIVISION.

Guitar Hero III
Legends of Rock
SONGBOOK

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Anarchy In The U.K.

Words and Music by John Lydon, Paul Cook, Stephen Jones and Glen Matlock

F
Em
C5
an - ar - chist, ah. Don't know what I want, but I know how to get it. I
may - be, ah, I give a wrong time, stop a traf - fic line. Your
use the rest, ah. I use the en - e - my, ah. I
C5
Chorus
3rd time, Gtr. 4: w/ Fill 2 (2 times)
G5
wan - na de - stroy pass - er - by. 'Cause I
fu - ture dream is a shop - ping scheme. 'Cause I,
use an - ar - chy. 'Cause I
Rhy. Fig. 2
Gtrs. 1 & 2
End Rhy. Fig. 2
Rhy. Fig. 3
P.M.
3rd time, Gtr. 4: w/ Fill 1 (6 times)
F5
E5
D5
wan - na be, ah, an - ar - chy,
I wan - na be an - ar - chy,
wan - na be, ah, an - ar - chy.
1.
2., 3.
To Coda
*C5/A
ah. No dogs, bod - y.
ah. In the cit - y.
It's the on - ly way to be.
End Rhy. Fig. 3
(1st time, cont. in slashes)
*Bass plays A.
Fill 2
Gtr. 4

Verse
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 times)
Gtr. 3 tacet
C5
F
Em
4. Is this the M. P. L. A., ah, or is this the U. D. A., ah, or is this the I. R. A., ah? I
Gtr. 5
fdbk.
Pitch: G
Outro-Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 2
Gtrs. 1 & 2: w/ Rhy. Fig. 3
G5
F5
E5
D5
thought it was the U. K. or just an - oth - er coun -
Rhy. Fill 1
w/ bar
Pitch: C
-1/2
D
C♯
Gtrs. 1 & 2: w/ Rhy. Fig. 2
try. An - oth - er coun - cil ten - an - cy.
End Rhy. Fill 1
mp
f
Gtr. 4 (dist.)
Gtr. 3
divisi
Rhy. Fill 2
End Rhy. Fill 2

Gtrs. 1 & 2: w/ Rhy. Fig. 3
Gtrs. 3 & 4 tacet
Gtr. 5: w/ Rhy. Fill 1
G5
F5
E5
D5
I wan - na be, ah, an - ar -
1.
C5
F
Em
Gtrs. 1 & 2: w/ Rhy. Fig. 2
C5
chy, ah. And
Gtr. 3
mf
ff
2.
C5
F
Em
Gtrs. 1 & 2: w/ Rhy. Fig. 2
C5
chy, ah. Know what I mean? And
Gtr. 4
let ring
Gtrs. 1 & 2: w/ Rhy. Fig. 3
Gtr. 5: w/ Rhy. Fill 1 (1st 7 meas.)
G5
F5
E5
D5
I wan - na be, ah, an - ar -
let ring
let ring
C5
F
Em
C5
Gtrs. 1 & 2
chist. I get pissed. De - stroy, ah!
Gtr. 3
Gtr. 4
divisi
fdbk.
Pitch: B

Barracuda

Words and Music by Nancy Wilson, Ann Wilson, Michael Derosier and Roger Fisher

E5
F#5 G5
G6
slight P.M.
Harm.
w/ bar
Verse
1. So this ain't the end, I saw you a - gain
2. Back o - ver time we were all try - in'
Rhy. Fig. 1A
End Rhy. Fig. 1A
Rhy. Fig. 1
End Rhy. Fig. 1
2nd time, Gtr. 1: w/ Rhy. Fig. 2
C5
*C5/B
C5/A
G5
to - day.
for free.
I had to turn my heart a - way.
You met the por - poise and me.
*Chord symbols reflect overall harmony.

Gtr. 1: w/ Rhy. Fig. 1 (2 times)
1st time, Gtr. 2: w/ Rhy. Fig. 1A (2 times)
2nd time, Gtr. 2: w/ Rhy. Fig. 1A (1st meas.)
2nd time, Gtr. 2: w/ Rhy. Fill 1
2nd time, Gtr. 2: w/ Rhy. Fig. 1A
E5
Uh, huh.
Smile like the sun, kiss - es for ev - 'ry - one.
No right, no wrong; sell - ing a song, a name.
C5 Csus2 C5/B C5/A G5 E5
and tales it nev - er fails.
Whis - per game.
Gtr. 2
slight P.M.
Gtr. 1
Rhy. Fig. 2
End Rhy. Fig. 2
Chorus
C5 C5/B A5 E5
2nd & 3rd times, Gtr. 1: w/ Rhy. Fill 2
You ly - ing so low in the weeds. I
And if the real thing don't do the trick, 3. no, you bet - ter
Rhy. Fill 1
Gtr. 2
Rhy. Fill 2
Gtr. 1

C/G D/A Em/B D/A C/G G/B Am E5 *D5
Gtr. 3 (acous.)
mp
bet you gon - na am - bush me. You'd have me down, down, down,
make up some - thing quick. You gon - na burn, burn, burn,
slight P.M.
*See top of first page of song for chord diagrams pertaining to rhythm slashes.
To Coda 1
To Coda 2
Gtr. 3 tacet
3rd time, Gtrs. 1 & 2: w/ Rhy. Fills 3 & 3A
A5
N.C.
down on my knees, now would - n't ya, bar - ra - cu -
burn, burn it to the wick.
Rhy. Fill 3
Gtr. 1
fdbk.
w/ bar
Pitch: F♯
Rhy. Fill 3A
Gtr. 2
Harm.
w/ bar

Interlude
E5
F♯5 G5
da?
Oh.
slight P.M.
Harm.
E5
w/ bar
*Harm.
8va
loco
*Left hand over top of neck, next 4 meas.
Pitch: E B G
D.S. al Coda 1
F♯5 G5
G6
w/ bar

Coda 1
Interlude
Gtr. 3 tacet
N.C.
E5
G5 A5 D5 E5
Oo, bar - ra - cu - da.
Oh, yeah.
Gtrs. 1 & 2
Rhy. Fig. 3
End Rhy. Fig. 3
slight P.M.
Gtrs. 1 & 2: w/ Rhy. Fig. 3
G5 A5 D5 E5
Bridge
C
A
Rhy. Fig. 4A
End Rhy. Fig. 4A
Gtr. 3
"Sell me, sell you," the por - poise said. Dive down, deep down, save my head. You,
Gtr. 1
Riff A
End Riff A
P.M.
let ring
Gtr. 2
Rhy. Fig. 4
End Rhy. Fig. 4
Gtrs. 1 & 2: w/ Rhy. Fig. 3 (2 times)
Gtr. 3 tacet
E5
G5 A5 D5 E5
G5 A5 D5 E5
I think that you had the blues too.
Gtr. 1: w/ Riff A
Gtrs. 2 & 3: w/ Rhy. Figs. 4 & 4A
C
A
All that night and all the next, swam with - out look - ing back. Made for the west - ern

E5
F#5 G5 A5
pools.
Sil - ly, sil - ly fools.
Gtr. 2
Rhy. Fig. 5A
End Rhy. Fig. 5A
slight P.M.
Gtr. 1
Rhy. Fig. 5
End Rhy. Fig. 5
Guitar Solo
Gtr. 1 tacet
Gtrs. 2 & 3: w/ Rhy. Figs. 4 & 4A
C
A
Gtr. 4
(elec.)
w/ dist. & chorus
Gtrs. 1 & 2: w/ Rhy. Figs. 5 & 5A
loco
steady gliss.
w/ bar
D.S.S. al Coda 2
(take 2nd lyrics)
The
P.H.
let ring
P.S.

Harm.
w/ bar
Harm.
w/ bar
steady gliss.
Harm.
w/ bar
Harm.
w/ bar
Harm.
let ring

2.

E5

1.- 4.

5.

F♯5 G5 A5

F♯5 G5 A5

Oo, ___ hey.

slight P.M.

steady gliss.

slight P.M.

*Sung 1st time only.

Cherub Rock

Words and Music by William Corgan

Intro

Moderate Rock ♩ = 84

N.C.(E5)

Gtr. 1 (clean)

(Drums)

Riff A

Play 3 times

End Riff A

mf

Gtr. 1: w/ Riff A (3 times)

*E5

Gtr. 2 (dist.)

f

Gtr. 3 (dist.)

f

*Chord symbols reflect overall harmony.

Rhy. Fig. 1

**Gtrs. 2 & 3

End Rhy. Fig. 1

**Composite arrangement

Gtr. 3: w/ Rhy. Fig. 1

E

Gtr. 2

E5

E

Gtrs. 2 & 3

D A E

Gtr. 3

Rhy. Fill 1A

End Rhy. Fill 1A

Riff B

T

T=Thumb on 6th string

Gtr. 2

Rhy. Fill 1

End Rhy. Fill 1

Riff B

Gtrs. 2 & 3

Gtrs. 2 & 3: w/ Rhy. Fills 1 & 1A
D
A
Gtrs. 2 & 3: w/ Riff C
E
some - bod - y's fool this year.
'Cause they know who is right -
gels with their wings glued on,
'cause deep down they are fright -
D
A
C
G
eous, what is bold, so I'm told.
ened and they're scared if you don't stare.
Rhy. Fig 2A
Gtr. 3
End Rhy. Fig. 2A
T
Rhy. Fig. 2
Gtr. 2
End Rhy. Fig. 2
Chorus
Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A
D
A
C
G
Who wants hon - ey, as
Rhy. Fig. 3
Gtr. 4 (dist.)
mf
End Rhy. Fig. 3
Gtr. 4: w/ Rhy. Fig. 3
D
A
C
G
long as there's some mon - ey?
(Mon, mon - ey.)

1.
D
A
C
Rhy. Fig. 4B
End Rhy. Fig. 4B
Gtr. 4
Who wants that hon - ey?
Rhy. Fig. 4A
End Rhy. Fig. 4A
Gtr. 3
Rhy. Fig. 4
End Rhy. Fig. 4
Gtr. 2
Interlude
Gtrs. 2 & 3: w/ Riff B
Gtr. 4 tacet
E
Ah, oh. Ah, oh. 2. Hip -
2.
G
A5
D5
G5
(cont. in notation)
Let me out.
Rhy. Fig. 5
End Rhy. Fig. 5
Rhy. Fig. 5A
End Rhy. Fig. 5A
Gtrs. 2 & 4
1/2

Gtrs. 2, 3 & 4: w/ Rhy. Figs. 5 & 5A (3 times)
E
D5
A
C
G5
Yeah, let me out. Yeah, let me
out. Yeah, let me out!
Interlude
Gtrs. 3 & 4: w/ Riff A (2 times)
E5
Gtr. 2
E7
Gtr. 5 (dist.)
w/ chorus & flanger
Guitar Solo
A5
8va
P.H.
Gtrs. 2 & 3

C G D A C G
lieve this is true. Tell me all of your se - crets. I know,
1/4
8 7 (7) 7 (7) 2 4 2
1
15 (15)
5 4 5 5 7 5
1
7 (7)
D A C G
I know, I know (I) should have lis - tened to what I was told.
Gtr. 6
fdbk.
don't pick
(15) (14)
Gtr. 7
fdbk.
(7) (7)
Pitch: A
Gtr. 5
f
fdbk.
don't pick
(7)

Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A (2 times)
Gtr. 4: w/ Rhy. Fig. 3 (2 times)
Gtrs. 6 & 7 tacet

*Set for one octave above

Gtrs. 2, 3 & 4: w/ Rhy. Figs. 4, 4A & 4B

D A C G D A

long as there's some... I need some. Who wants that hon -

(Mon - ey.)

(Mon - ey.)

Gtr. 5

Gtrs. 2, 3 & 4: w/ Rhy. Figs. 5 & 5A (4 times)
Gtr. 5 tacet
C
E
D5
A
C
G5
E
D5
ey?
Let me out.
Yeah,
(Yes.
let me
Gtr. 6
Gtr. 7
divisi
fdbk.
don't pick
mf
Gtr. 5
octaver off
grad. bend
out.
Yeah,
Yes.
let me out.
Yeah.
Yes.)
let me
Outro
Gtrs. 6 & 7 tacet
out!
mp
Gtrs. 2 & 3

(Oh.
Oh.
Oh.)
D5
E5
E

Cities On Flame With Rock 'N' Roll

Words and Music by Samuel Pearlman, Donald Roeser and Albert Bouchard

Gtr. 1: w/ Riff A, 2 times
N.C. (F#m)
with rock and roll.
Gtr. 2
full
Verse
Gtr. 2 tacet
Gtr. 1: w/ Riff B, 2 times
(F#m)
2. Gar-dens of Noc - turne for - bid-den de - lights,
(E)
reins of steel and it's al - right.
(F#m)
Cit-ies on flame with rock and roll.
(E)
Mar-shall will, buoy but Fen-der con-trol. So,
Chorus
(D)
Let the girl, let that girl
(A)
rock and roll,
(B)
cit-ies on flame now,
Gtr. 1
hold bend
full
Gtr. 1: w/ Riff A, 1 1/2 times
N.C.(F#m)
with rock and roll.
Guitar Solo
N.C. (F#m)
8va

Outro
Double-Time Feel
N.C. (F#m)
play 4 times
*A/F#
*B/F#
* Bass plays F#.
full
A5/F#
B5/F#
N.C. (F#m)
N.C. (F#m)
full
End Double-Time Feel
N.C. (F#m)
(E5)
F#5

Cliffs Of Dover

By Eric Johnson

Medium-Fast Shuffle ♩. = 190
N.C.
play 3 times
P.M.
B
G5
C5
N.C.(D)
(G)
(C)
full
let ring
(D)
G5
8va
N.C.(C)
P.H.
C
C5
D5
N.C.(Am)

(G)
(Em)
(Am)
(D)
full
N.C.
P.M.
D
G5
N.C.(C5)
1/2

(C)
(D)
P.M.
(G)
8va
(C)
full
full
(D)
(G)
C5
D5
E
N.C.(Am)
(D)
(G)
(Em)
(Am)
(D)
(G)
(Em)
8va
loco
P.H.
(Am)
(D)
(G)
(Em)
(Am)
(D)
(G)

F Half-Time Feel
(Em)
(D)
G5
Gsus4
let ring
* T
* Thumb on ⑥
8va
full
let ring
T
N.C.
1/2
G
N.C.(Em)
P.M.

G5
C5
Cadd9
1/2
H Guitar Solo
End Half-Time Feel
Dsus2
D5
N.C.(Am)
(D)
full
(G)
(Em)
(Am)
8va
(D)
(G)
(Em)
loco
(Am)
1/2
(D)
(G)
(Em)
(Am)
(D)
(G)
(Em)
8va
(Am)

(D)
8va
(G)
loco
(Em)
(Am)
(D)
(G)
(Em)
8va
(Am)
8va
(D)
(G)
(Em)
8va
loco
(Am)
(B/D♯)
8va
H
(E)
8va
(D)
loco
full
(Am)
(D)
(G)
(Em)
(Am)
(D)
full
1 1/2

(G)
(Em)
8va
(Am)
(D)
1/2
full
(G)
8va
(Em)
(Am)
loco
(D)
(G)
(Em)
(D)
(G)
I
Guitar Cadenza
Freely
8va
full
8va
loco
full
G5

Cult Of Personality

Words and Music by William Calhoun, Corey Glover, Muzz Skillings and Vernon Reid

(Malcom X) *Spoken:* *"And during the few moments that we have left... We want to talk right down to earth in a language that everybody here can easily understand."*

Gtr. 1: w/ Riff A (1 1/2 times)

G5

I know your an - ger, I know your dreams. I've

Bb5 C5

been ev-'ry-thing you wan - na be. Oh, I'm the cult of per-son-al - i - ty.

Gtr. 1

Rhy. Fig. 2

End Rhy. Fig. 2

Gtr. 1: w/ Riff A (1 1/2 times)

G5

Like Mus - so - li - ni an' Ken - ne - dy, I'm the

Gtr. 1: w/ Rhy. Fig. 1

Bb5 F5

Gtr. 1: w/ Rhy. Fig. 2

G5 Bb5 C5

cult of per - son - al - i - ty, the cult of per - son - al - i - ty, the cult of per - son - al - i - ty.

Interlude

G5

Gtr. 1

Riff B

End Riff B

Bridge
Rhy. Fig. 3
Ne - on lights, No - bel Prize, when a mir - ror speaks, the re - flec - tion lies.
when a lead - er speaks, that lead - er dies.
He won't have to fol - low me, on - ly you can set me free.
w/ chorus
let ring
w/ bar
End Rhy. Fig. 3
To Coda
Gtr. 2
Gtr. 1 divisi
8va
Guitar Solo
*Gtr. 1: w/ Riff A (2 times)
*Chorus off

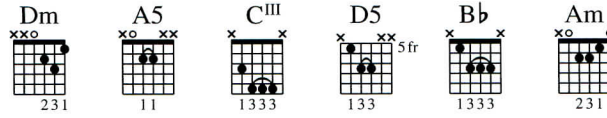
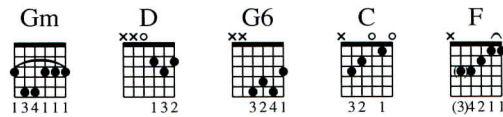
Verse
Gtr. 1: w/ Riff A (2 times)
G9
G5
2. I sell the things you need to be,
8va
loco
w/ bar
w/ chorus
chorus off
+1 1/2
+2
+2
+2
-1 1/2
-1
-1
Gtr. 2 tacet
Gtr. 1: w/ Rhy. Fig. 1
B♭5
F5
I'm the smil - in' face on your T V.
Oh, I'm the cult of per - son - al - i - ty.
Gtr. 1: w/ Riff A (2 times)
G5
I ex - ploit you, still you love me.
I tell you one an' one makes three.
Gtr. 1: w/ Rhy. Fig. 2
B♭
C5
Gtr. 1: w/ Riff A (1 1/2 times)
G5
Oh, I'm the cult of per - son - al - i - ty.
Like Jo - seph Stal - in and Ghan - di,
Gtr. 1: w/ Rhy. Fig. 1
B♭5
F5
Gtr. 1: w/ Rhy. Fig. 2
G5
B♭5
C5
Oh, I'm the cult of per - son - al - i - ty, the cult of per - son - al - i - ty, the cult of per - son - al - i - ty.
Interlude
D.S. al Coda
Gtr. 1: w/ Riff C
G5
Gtr. 1: w/ Riff B
Coda
w/ Voc. ad lib.
F
C
set you free.
Gtr. 2
w/ bar
Gtr. 1
divisi
-1
-1

Guitar Solo
Gtr. 1 tacet
G5
Gtr. 2
w/ bar
Gtr. 1: w/ Rhy. Fig. 3 (2 times)
B♭
F
C
G
D
A
8va
loco

F
C
B♭
F
C
G
D
A
F
C
G5
8va
loco
w/ bar
P.H.
Verse
Gtr. 1: w/ Riff A (3 times)
G9
G5
3. You gave me for - tune, you gave me fame.
w/ chorus
chorus off
slack

Gtr. 2 tacet
You gave me pow - er in your God's name. I'm ev - 'ry per - son you need to be. Oh,
Gtr. 1: w/ Rhy. Fig. 1
Bb5 F5
Voc. Fig. 1
I'm the
(I'm the
Gtr. 1: w/ Rhy. Fig. 2 (1 1/2 times)
G5 Bb5 C G5
cult of per - son - al - i - ty.
cult of, I'm the cult of.)
End Voc. Fig. 1
Bkgd. Voc.: w/ Voc. Fig. 1
Gtr. 1: w/ Rhy. Fig. 1
Gtr. 1: w/ Rhy. Fig. 2
I am the cult of, I am the cult of, I am the cult of, I am the cult of, I am the cult of, I am the cult of,
Gtr. 1: w/ Riff A
G5
N.C.
I am the cult of, I am the cult of per - son - al - i - ty.
(John F. Kennedy) Spoken: "Ask not what your country can do for you..."
Outro
Double-time feel
Gtr. 1: w/ Riff B (1 1/2 times)
Gtr. 1
(Franklin D. Roosevelt) Spoken: "The only thing we have to fear is fear itself."
5 sec.

The Devil Went Down To Georgia

Words and Music by Charlie Daniels, John Thomas Crain, Jr., William Joel DiGregorio, Fred Laroy Edwards, Charles Fred Hayward and James Wainwright Marshall

* Fiddle arranged for gtr.

C
A
D5
Spoken: 1. The
8va
steady gliss.
**
12 14 15 12 14 16 17 19
26 22 20 19
** hypothetical fret location
Verse
Gtr. 1 tacet
D5
Dev - il went down to Geor - gia. He was look - in' for a soul to steal. He was in a
Gtr. 2
8va
Harm.
7
bind 'cause he was way be - hind an' he was will - in' to make a deal, when he
8va
(7)

A C

dev - il jumped up on a hick - o - ry stump an' said, "Boy, let me tell you what. I

Gtr. 2

loco

D5

guess you did - n't know it, but I'm a fid - dle play - er too. An'

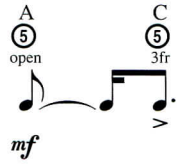
you play pret - ty good fid - dle, boy, but give the Dev - il his due. I'll bet a
fid - dle of gold a - gainst your soul, 'cause I think I'm bet - ter than you." The
A
C
D5
boy said, "My name's John - ny, an' it might be a sin, but I'll
take your bet, you're gon - na re - gret, 'cause I'm the best that's ev - er been."

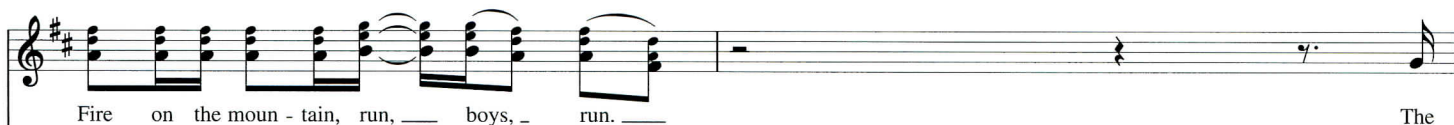
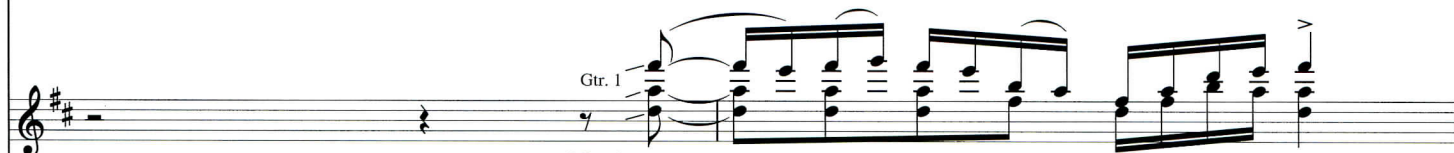
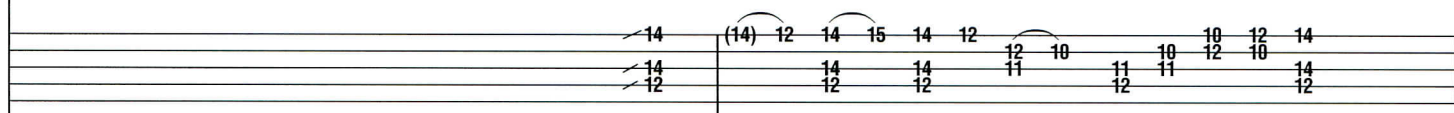
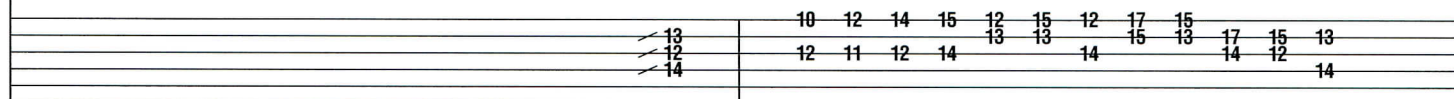
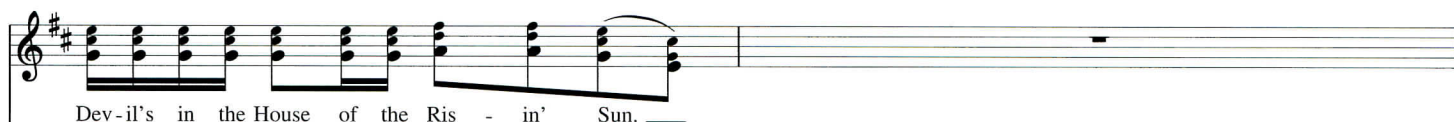
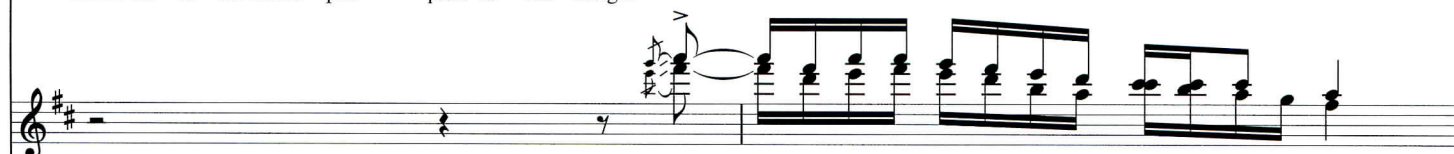
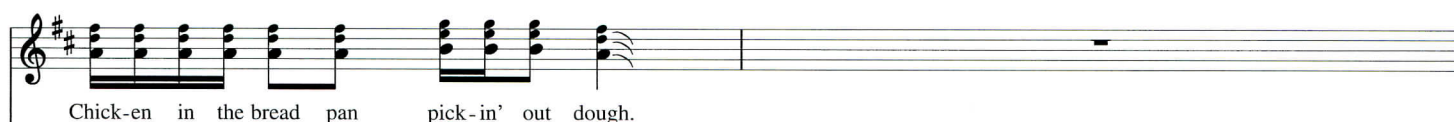
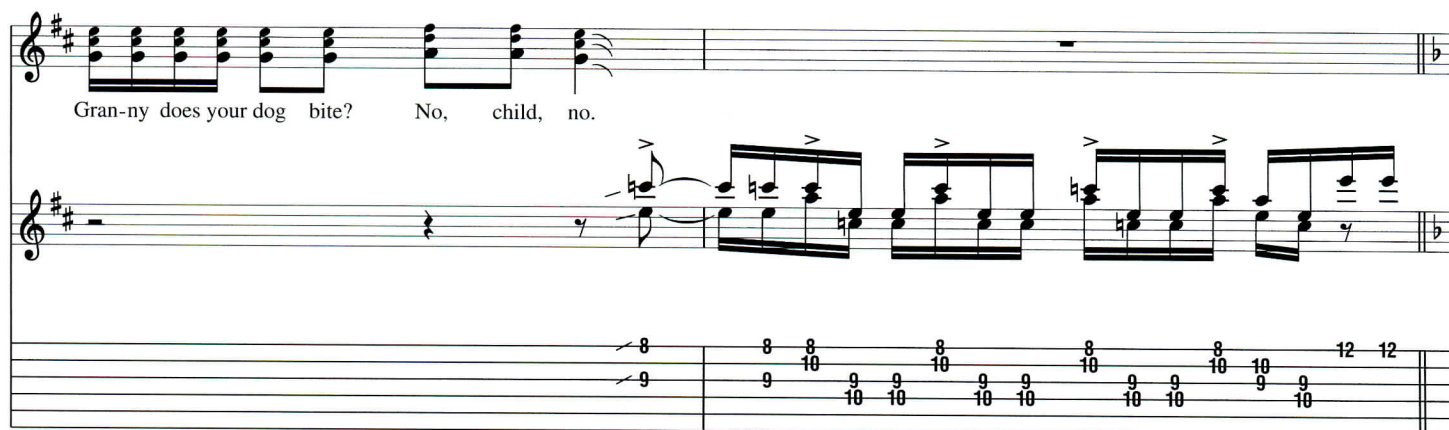
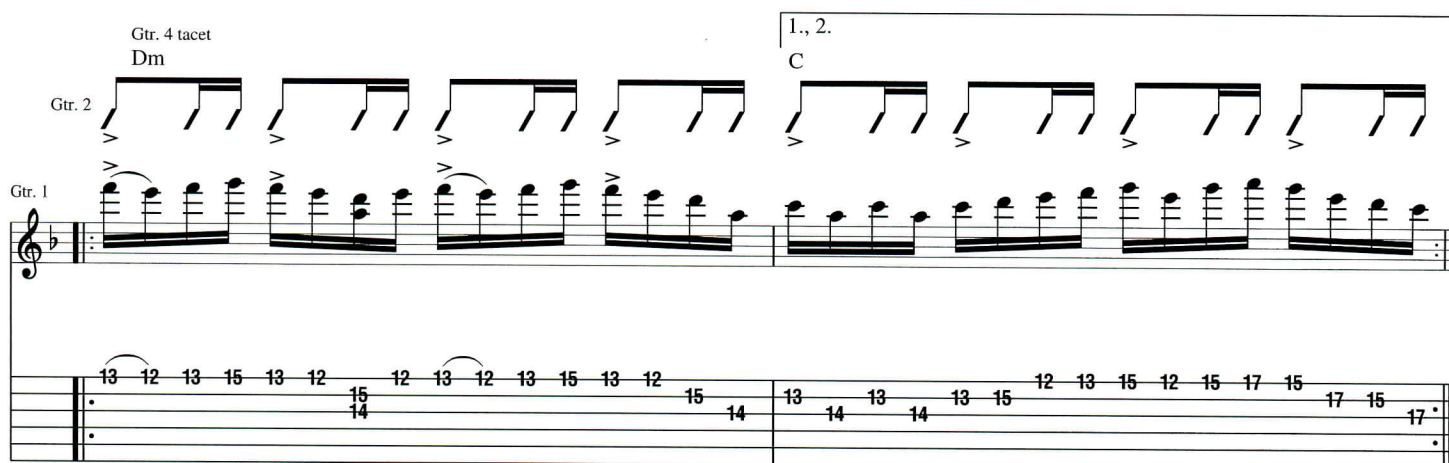
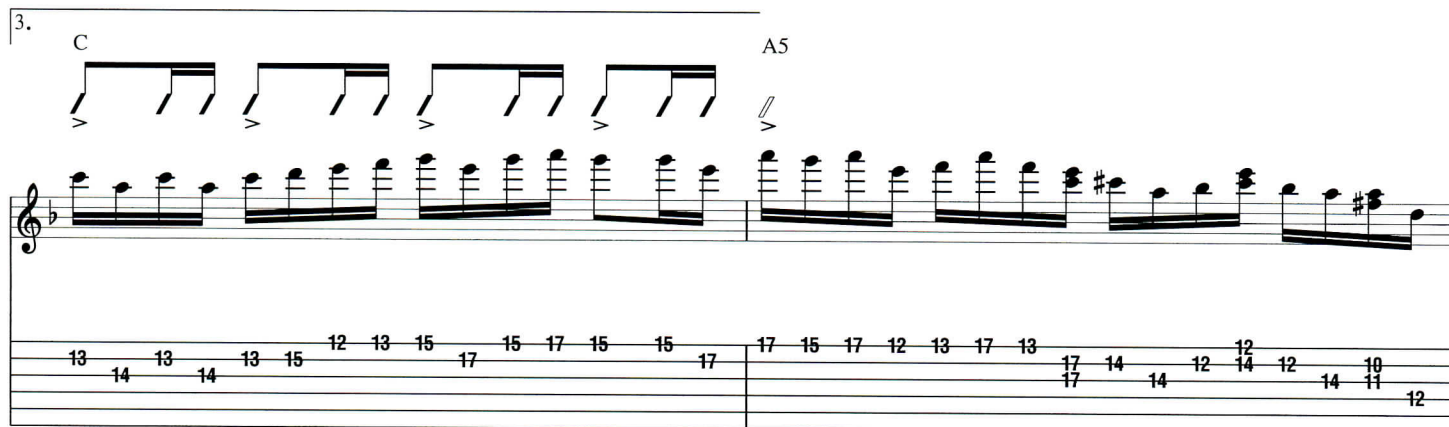
Chorus
Dm
C
B♭
Am
John-ny, ros - in up your bow and play your fid - dle hard, 'cause

Gm
Dm
N.C.
hell's broke loose in Geor - gia and the Dev - il deals the cards. And

Dm
F
Gm
G#°7
if you win you'll get this shin - y fid - dle made of gold. But

A
if you lose, the Dev - il gets your soul.

Gtr. 1: w/ Riff A, simile
Dm
C
mp
Dm C B♭ Am G A Dm A C
Spoken: 2. The
Verse
D5
Dev - il o - pened up his case an' he said, "I'll start this show." And fire
mf
flew from his fin - ger - tips as he ros - ined up his bow. And he
pulled the bow a - cross the strings an' it made an e - vil hiss. Then a

A
5
open
C
5
3fr
*Gtr. 3
mf
band of de - mons joined in an' it sound - ed some-thin' like this.
Gtr. 2
* Keyboard arr. for gtr.
Interlude
D
4
open
Rhy. Fig. 1
End Rhy. Fig. 1
(cont. in notation)
Fiddle Solo
Gtr. 2: w/ Rhy. Fig. 1, 5 times, simile
Gtr. 3
Dm
Dm7
1.-4.
G6
Dm
5.
G6
Dm

Gm
Gm Am B♭ C D5
Gtr. 2
Gtr. 3
(cont. in notation)
Gtrs. 2 & 3
A C D5
Spoken: 3. When the
(Gtr. 3, cont. in slash)
* Ties apply to Gtr. 3 only.
Verse
Gtr. 3
devil finished, Johnny said, "Well, you're pretty good old son, but
Gtr. 2
8va
mf
Harm.
Gtr. 3 tacet
sit down in that chair right there an' let me show you how it's done."
Gtr. 2
(cont. in slash)

Bridge
D
G6
D
C#
Gtr. 2
Fire on the moun - tain, run, boys, run. The
Gtr. 1
* Gtr. 4
divisi
mf
simile on repeats
* Fiddle arranged for gtr.
C
F
C
C#
Dev - il's in the House of the Ris - in' Sun.
D
G6
D
C#
Chick - en in the bread pan pick - in' out dough.

To Coda
C
F
C
Gran-ny does your dog bite? No, child, no.
Gtr. 4 tacet
Dm
Gtr. 2
Gtr. 1
1., 2.
C
3.
C
A5
A5
C^III

Verse
D5
D
3
7fr
Harm.
Gtr. 1 tacet
dim. poco a poco
Spoken: 4. The Dev - il bowed his head be-cause he knew that he'd been beat. An' he

laid that gold - en fid - dle on the ground at John - ny's feet. John - ny

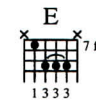
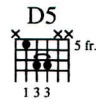
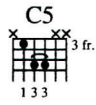
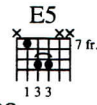
Gtr. 2 tacet
said, "Dev - il, just come on back if you ev - er wan - na try a - gain. I done

D.S. al Coda
told you once, you son of a bitch, I'm the best that's ev - er been." He played.

Coda
Dm
C
Gtr. 2
Gtr. 1
simile on repeat

Dm
C
D
E
G
3fr
5fr
7fr
5fr
Dm
C
B♭
Am
(cont. in notation)
Gm
F
Gtr. 1
Gtr. 4
divisi
Gtrs. 2 & 3
* Gtr. 1 tabbed to left of slash.

Even Flow

Music by Stone Gossard
Lyric by Eddie Vedder

w/Rhy. Fig. 1 (2½ times)
2nd time play simile
w/Rhy. Fill 1
w/Fill 2 (2nd time only)
feel him may - be he'll see a lit - tle bet - ter __ Sat - ur days, ____ mmm,
pray - ing life is some-thing that has nev - er showed him an - y - thing, ___
Gtr.1 P.M.
P.M.
P.M.
P.M.

w/Rhy. Fill 1
w/Rhy. Fill 2
yeah, woh, ____ Hell now fac - es that he sees come a - gain _ ain't that fa - mil -
woh, ____ feel - ing un - der- stands the weath - er or the win- ter's on its way. _
P.M.
P.M.

Rhy. Fill 1
Gtr.2
P.M.
P.M.

Rhy. Fill 2
Gtr.2
P.M.
P.M.

Fill 2
8va
Gtr.1
w/wah wah
full
1/2
1/2
full

w/Fill 3 (2ne time only)
- iar, ooh, yeah. Woh, girl - friend
Oh, see him
P.M.
P.M.
P.M.
w/Rhy. Fill 2
w/Rhy. Fill 3
w/Fill 4 (2nd time only)
he can't have when his hap- py looks in - sane. Mmm.
few and far be- tween all the le- gal halls of shame. Yeah.
P.M.
Fill 3
Gtr. 2
w/wah wah
full
Rhy. Fill 3
Gtr. 2
Fill 4
Gtr. 1
w/wah wah
full

1.
Gtr. 1
Gtr. 2 w/wah wah

let ring

Chorus

E5
C5
E5
D5
Gtr. 1
Rhy. Fig. 2A
E - ven flow, thoughts ar - rive like but - ter - flies. Oh,
Rhy. Fig. 2
Gtr. 2 (wah wah off)
w/bar
w/bar

E5
C5
D5
he don't know,
so he chas - es them a- way.
w/bar
Oh, some - day yet,
he'll be - gin his
1/2
E
(end Rhy. Fig. 2A)
life a - gain,
life a - gain,
life a - gain.
(end Rhy. Fig. 2)
P.M.
2.
w/Rhy. Fill 4
Chorus
w/Rhy. Fig. 2 & 2A (last time play simile)
E - ven flow,
thoughts ar - rive like
Rhy. Fill 4
Gtr. 2
T
A
B

E5
D5
but - ter - flies.
Oh,
E5
C5
he don't
know,
E5
D5
so he chas - es them a - way.
Oh,
E5
C5
some - day yet,
he'll be - gin his
E5
D5
life a - gain,
5 5fr.
6fr. 7fr.
5fr.
6fr. 7fr.
D
D♯ E
D
D♯ E
E5
C5
Gtr. 1
Oh,
whis - per - ing paths,
gent - ly lead him a - way
Fdbk.
w/bar
Gtr. 2 P.M.
E
D5
E
D5
E
D5
E
D5
him a - way,
him a - way,
Yeah!
Interlude
5 5fr.
6fr. 7fr. 6 open
D
D♯ E E
Ooh.
Oh

5 5fr.
D
6fr. 7fr. 6 open
D♯ E E
To Coda
yeah.
Spoken: Funk it up
Guitar Solo
N.C.
Rhy. Fig. 3
Gtr. 1
8va
loco
Gtr. 2
full
(end Rhy. Fig. 3)
let ring
Fdbk.

Gtr. 1
P.M.
mf
Gtr. 2
P.M.
mf
D.S. al Coda
f
f
Coda
Outro
5 5fr.
D
6fr. 7fr. 6 open
D♯ E E
(end Rhy. Fig. 4)
w/Rhy. Fig. 4 (2 times)
N.C.
Gtr. 1
Rhy. Fig. 4
Gtr. 2 w/wah wah
5 5fr.
D
6fr. 7fr. 6 open
D♯ E E
E5

Hit Me With Your Best Shot

Words and Music by Eddie Schwartz

A B
how you do it. Put up your dukes, let's get down to it.
in vain. I get right back on my feet a - gain.
End Rhy. Fig. 2
P.M.
Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 1
E A C#m B E A C#m B A B E
Hit me with your best shot. Why don't you hit me with your best shot?
A C#m B E A C#m B A B
1.
2.
B A B
Hit me with your best shot. Fire a - way.
2. You
Guitar Solo
Gtr. 1: w/ Rhy. Fig. 2 (1st 3 meas.)
Gtr. 2: w/ Rhy. Fig. 2
Gtr. 1: w/ Fill 1
E B/D# C#m A B
Gtr. 3 (dist.)
f
slight P.M.
let ring
Gtr. 1: w/ Rhy. Fig. 2 (last 4 meas.)
E B/D# C#m A B
P.M.
slight P.H.
Pitch: E♯ F♯
Gtrs. 1 & 2: w/ Rhy. Fig. 1
E A C#m B E A C#m B A B E

A C#m B E A C#m B A B
3. Well, you're a
grad. release
P.M.
1 1/2 1/2 1/2 1 1
Verse
*E B/D# C#m7 B
real tough cook-ie with a long his - to - ry of break-ing lit - tle hearts like the one in me. Be - fore I
Gtr. 1
P.M.
Gtr. 3
slight P.H.
*Chord symbols reflect implied harmony.
Pitch: F♯ G♯ F♯
E B/D# C#m7 B
put an-oth-er notch in my lip-stick case, you'd bet - ter make sure you put me in my place.
P.M.
mp
slight P.H.
Pitch: F♯ G♯ F♯

Chorus
1st time, Gtrs. 1 & 3: w/ Rhy. Fig. 1
2nd time, Gtrs. 1 & 3: w/ Rhy Fig. 1 (1st 5 meas.)
2nd time, Gtr. 2 tacet
E A C#m B E A C#m B A B E
Hit me with your best shot.
Come on, hit me with your best shot.
Why don't you hit me with your best shot?
Gtr. 2
1.
A C#m B E A C#m B A B E
Hit me with your best shot.
Fire a - way.
2.
B E A C#m B A B E
Outro
A C#m
Fire a - way,
ay, hey.
Gtrs. 1 & 3
*Sing 1st time only.
1., 2.
Gtr. 1
B A B E
3.
Free time
B A B E E7 N.C.
Gtr. 3
1/4 1/4 1/4

Holiday In Cambodia

Words and Music by Bruce Slesinger, Darren Henley, East Bay Ray, Jello Biafra and Klaus Flouride

Verse
N.C.(Am)
been to school _ for a year or two, _ and you know you've seen it all. ___ In
star bel - ly sneech, you suck ___ like a leech, you want ev - 'ry - one to act like you. Kiss ass _
P.M.
3 3 3 2 2 2 1 1 0 0 0 0 0 0 0 0 3 3 3 2 2 2 1 1 0 0 0 0 0 0 0 0
Dad - dy's car, _ think - in' you'll go ___ far, _ back East your type _ don't _ crawl. Play _
while you bitch so you ___ can get rich, but your boss gets rich - er off ___ you. Well,
P.M.
3 3 3 2 2 2 1 1 0 0 0 0 0 0 0 0 3 3 3 2 2 2 1 1 0 0
*G D G D
eth - nick - y jazz to pa - rade your snazz on your five grand ste - re - o. ___
you'll work hard - er with a gun in your back for a bowl of rice a day. ___
let ring
*Chord symbols reflect implied tonality.
G D G D
Brag - gin' that you know how the nig - gers feel ___ cold, and the slum's got so ___ much soul. ___ It's
Slave for sol - diers 'til you starve, ___ then your head is skew - ered on a stake.
let ring

Chorus
A C D C A C D C
hol - i - day in Cam - bo - di - a, it's tough kid, but it's life. It's a
hol - i - day in Cam - bo - di - a, where peo - ple dress in black. In a
Rhy. Fig. 1
A C D C A *C/E F
hol - i - day in Cam - bo - di - a, don't for - get to pack a wife.
hol - i - day in Cam - bo - di - a, where you'll kiss ass or crack.
End Rhy. Fig. 1
To Coda
Interlude
Gtr. 1: w/ Riff A
Gtr. 1: w/ Riff B
D.S. al Coda
N.C.(Am)
2. You're a
Coda
Interlude
Gtr. 1
8va

La Grange

Words and Music by Billy F Gibbons, Dusty Hill and Frank Lee Beard

*Chord symbols reflect basic harmony.

that shack out - side La Grange.
Spoken: And

you know what I'm talk - in' a - bout. Just let me know if you wan - na go

to that home out

on the range. Spoken: They got - ta lot - ta nice girls.

N.C.
Gtr. 1 tacet
A5
Gtr. 2 (dist.)
Rhy. Fig. 1
C5 D5 A5 C5 D5
Have mer - cy.
let ring
End Rhy. Fig. 1
let ring
Gtr. 2: w/ Rhy. Fig. 1
A5 C5 D5 A5 C5 D5
A haw, haw, haw, haw. A haw, a haw, haw, haw. 1. Well, I hear it's fine,
Verse
Gtr. 2: w/ Rhy. Fig. 1 (3 times)
A5 C5 D5 A5 C5 D5
if you got the time and the
A5 C5 D5 A5 C5 D5
ten to get your - self in a, hmm, hmm. And I hear it's
A5 C5 D5 A5 C5 D5
tight most ev - er - y night, but now

Guitar Solo

C5

Gtr. 3 (dist.)

mf

E♭5

F5

Gtr. 2

Rhy. Fig. 2

Gtr. 2: w/ Rhy. Fig. 2 (7 times)
Gtr. 3
C5
E♭5
F5
w/ pick & finger
let ring
1/2
1/4

Interlude

*Composite arrangement

Outro-Guitar Solo

C5
D5
A5
C5
D5
A5
P.H.
P.H.
Pitches: A B A G A G A
E F#

C5
D5
A5
C5
D5
A5
semi-harm.
P.H.
P.H.
Pitch: B

C5
D5
A5
C5
D5
A5
P.H.
semi-harm.
semi-harm.
P.H.
P.H.
P.H.
P.H.
Pitch: G
G
G

C5
D5
A5
C5
D5
A5
P.H.
Pitches: B C#
B C#
B C#
F G
F G

C5
D5
A5
C5
D5
A5
P.H.
P.H.
Pitches: B C#
B C#
B C#
C

C5
D5
A5
C5
D5
A5

Begin fade
C5
D5
A5
C5
D5
A5
P.H.
Pitch: A B A B A B A B A B

C5
D5
A5
C5
D5
A5
P.H.
A B A B A B A B

C5
D5
A5
C5
D5
A5

Fade out
C5
D5
A5
C5
D5
A5

Mississippi Queen

Words and Music by Leslie West, Felix Pappalardi, Corky Laing and David Rea

D5 E5
Mis - sis - sip - pi Queen, _
D5 E5
she taught me ev - 'ry-thing.
Verse
G5 A5
1. Way down _ a-round Vicks-burg,
G5 A5
a-round Lou - i - si - an - a way, _
D5 E5
lived a Ca - jun la - dy
D5 E5
called the Mis-sis - sip - pi Queen.
A5 B5
You know _ she was a danc - er,
G5 A5
she moved _ bet - ter on wine. While the

N.C.(E5) N.C.

rest of them dudes was a' get-tin' their kicks; bud-dy, beg your par-don I was get-tin' mine.

End Rhy. Fig. 1

* Top note vib. only.

Chorus

Gtr. 1: w/ Rhy. Fig .1

D5 E5 D5 E5

Mis - sis-sip-pi Queen, — if you know — what I mean. —

Gtr. 2

full hold bend full hold bend

D5 E5
D5 E5
You know _ that I told her
I'd __ do __ what I can
full
full
full
full

A5 B5
G5 A5
to keep __ her look-in' pret - ty.
Buy her dress-es that shine._While the
full
hold bend
full
full

N.C.(E5)
rest of them dudes was a' mak-in' their bread;
bud-dy, beg your par-don I was los - in' mine.

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1, 1st 23 meas. only
D5 E5
D5 E5
D5 E5
Gtr. 2
8va
loco
full
hold bend
full
hold bend
full

D5 E5
G5 A5
full
1/2
1/2
full

G5 A5
D5 E5
8va
full
full
full
full
14 14 12 14 14 (14)
15
15 12 14 12 14 (14)
19 19

8va
D5 E5
full
16 18 17 20 17 17
19
19 19 19 19 19 19 19 19

A5 B5
G5 A5
Gtr. 2 tacet
You know she was a danc - er,
she moved bet - ter on wine. While the
8va
full
full
full
1/2
full
19 19
19 19 16 16
18 17 19 17 (17)

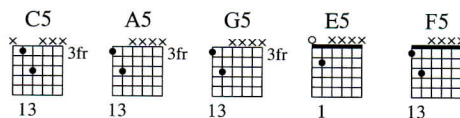
N.C.(E)
Gtr. 1: w/ Riff A, 2 times
rest of them dudes was get - tin' their kicks;
broth-er, beg your par - don I was get - tin' mine.

Gtr. 1: w/ Fill 2
Hey,
Mis - sis - sip - pi Queen.

Fill 2
Gtr. 1
T
A
B
5 7 5
7 (7)

My Name Is Jonas

Words and Music by Rivers Cuomo, Jason Cropper and Patrick Wilson

C5 (3fr, 13) A5 (3fr, 13) G5 (3fr, 13) E5 (1) F5 (13)

Tune down 1/2 step:
(low to high) E♭-A♭-D♭-G♭-B♭-E♭

Intro

Moderately slow ♩. = 62

*C G6/B Am G6/B

Riff A

Gr. 1 (acous.)

End Riff A

mp

let ring

*Chord symbols reflect implied harmony.

Gtr. 2: w/ Rhy. Fig. 1 (6 times)
C5 G5 A5 F5 C5 G5 A5 F5
shown us, this is how we feel.
bat - ter - ies, but they're still mak - in' noise, mak - in' noise.
C5 G5 A5 F5 C5 G5 A5 F5
Come sit next to me, pour your - self some tea. Just like grand - ma made when we could - n't find sleep.
Tell me what to do, now the tank is dry. Now this wheel, it's flat, and you know what else?
C5 G5 A5 F5 C5 G5 A5 F5
Things were bet - ter then, once but nev - er a - gain. We've all left the den, let me tell you 'bout it.
Guess what I re - ceived in the mail to - day. Words of deep con - cern from my lit - tle broth - er. The
C5 A5 G5 C5 A5 G5
Choo-choo train left right on time. A tick - et costs on - ly your mind. The
build-ing's not go-in' as he planned. The fore - man has in - jured his hand. The
Rhy. Fig. 2
End Rhy. Fig. 2
Gtr. 2
Gtr. 2: w/ Rhy. Fig. 2
C5 A5 G5 C5 A5 G5
driv - er said, "Hey man, we go all the way." Of course we were will - ing to pay.
doz - er will not clear a path. The driv - er swears he learned his math. The
1.
Interlude
Gtr. 1: w/ Riff A (2 times)
C G6/B Am G6/B C G6/B Am G6/B
2. My name is
Gtr. 2
fdbk.
Gtr. 3 (elec.)
w/ dist.
w/ bar
fdbk.
*8va
Pitch: F♯
E
*Applies to fdbk. only.

2.
Chorus
F
Fadd2
G
Gadd2
F5add♯4
Gsus4
work - ers are go - ing home,
work - ers are go - ing home.
The
Gtr. 2
Gtr. 3
Fmaj7
Fmaj13
G7
G13
Fmaj9
G6
work - ers are go - ing home,
the work - ers are go - ing home.
Interlude
C5
Yeah!
Play 3 times
Gtrs. 2 & 3

*See top of first page of song for chord diagrams pertaining to rhythm slashes.

Chorus
E5
F5
G5
Rhy. Fig. 4
End Rhy. Fig. 4
Gtr. 2
Work - ers are go - ing home, the
Riff C
End Riff C
*Gtr. 4
mf
*Two gtrs. arr. for one.
Gtr. 3
Rhy. Fig. 4A
End Rhy. Fig. 4A
Gtrs. 2 & 3: w/ Rhy. Figs. 4 & 4A (3 times)
Gtr. 4: w/ Riff C (3 times)
Harmonica Solo
Gtrs. 2 & 3: w/ Riffs B & B1
Gtr. 4: w/ Rhy. Fig. 4 (4 times)
work-ers are go - ing home. The work-ers are go - ing home, yeah, yeah, yeah.
Outro
Gtrs. 2 & 3
(cont. in slashes)
Gtr. 1: w/ Riff A (2 times)
Gtrs. 2 & 3 tacet
Am G6/B C G6/B Am G6/B C
fdbk.
rit.
My name is Jo - nas.
Gtr. 1
mp

The Number Of The Beast

Words and Music by Steven Harris

Spoken: *Woe to you, oh, Earth and Sea,*
For the Devil sends the beast with wrath,
Because he knows the time is short...
Let him who hath understanding
Reckon the number of the beast,
For it is a human number.
Its number is six hundred and sixty six.

- Revelations Ch. 13 v. 8

*Chord symbols reflect overall harmony.

Verse

Gtr. 1: W/ Rhy. Fig. 1 (1 5/8 times)

D5 D Dsus4 D5

saw in my old dreams,

Rhy.Fig. 2

Gtr. 2 (dist.)

mf

P.M.

C Csus4 D5 D
___ my mind and brings me to de - spair. Yeah! _
Rhy. Fig. 3
*Gtrs. 1 & 2
Gtr. 1
P.M.
*Composite arrangement

Interlude

D5
End Rhy. Fig. 3
(Gtr. 2, cont. in slashes)

D5
Rhy. Fig. 4
End Rhy. Fig. 4
Gtr. 2
(cont. in notation)
Gtr. 1

Verse
D5
3. Night was black, was no use hold - ing back 'cause I just
4. Torch - es blazed and sa - cred chants were praised as the
can't go on, I must in - form the law. Can they
Gtrs. 1 & 2
P.M.
let ring
had to see, was some - one watch - ing me?
start to cry, hands held to the sky.
still be real or just some cra - zy dream? But
C5
G
In the mist, dark fig - ures move and twist. Was all
In the night, the fires are burn - ing bright. The rit - u - al
I feel drawn to - wards the chant - ing hordes, seem to
this for real or just some kind of hell?
has be - gun. Sa - tan's work is done.
mes - mer - ize, can't a - void their eyes. Six,
(Gtr. 1, cont. in slashes)

Chorus

Gtr. 1
G/B
C5
D5
six, six, the num - ber of the beast.
Gtr. 2
P.M.
P.M.

To Coda
C5
G/B
C5
(3rd time, cont. in notation)
1. Hell and fire were spawned
2. Sac - ri - fice is go -
3. Six, six, six, the one
P.M.

1.
2.
D5
D5 open
(cont. in notation)
to be re - leased.
- ing on to - night.
Gtrs. 1 & 2
P.M.
P.M.
P.M.

1., 2., 3.

Interlude

D5 open
E5
D5 open
E5
F5
E5
F5
G5
F5
G5
F5 G5
F5
let ring
let ring
let ring
*Voc. tacet on repeats.

4.
Guitar Solo
G5
F5 G5
F5
B♭5
F5
Rhy. Fig. 5
Gtrs. 1 & 2
P.M.
Gtr. 3 (dist.)
let ring
(cont. in slashes)
w/ wah-wah

Gtrs. 1 & 2: w/ Rhy. Fig. 5 (2 times)
C/E
F5
C/E
F5
C/E
B♭5
End Rhy. Fig. 5
P.M.

F5
C/E F5 C/E F5 C/E
B♭5
grad. bend
Interlude
Gtr. 3 tacet
N.C.
C
B♭5 N.C.
G5
F5
Gtrs. 1 & 2
P.M.
8va
(cont. in notation)
A5
C5
D5
(cont. in slashes)

Guitar Solo

F5
G5
B♭5
C5
D5
Rhy. Fig. 6
End Rhy. Fig. 6
Gtrs. 1 & 2
Gtr. 4 (dist.)
P.M.

Gtrs. 1 & 2: w/ Rhy. Fig. 6 (3 times)
F5
G5
B♭5

C5
D5
F5
G5

B♭5
C5
D5
F5
8va

8va
G5
B♭5
C5
D5
loco

Interlude

Gtr. 2: w/ Rhy. Fig. 6 (1 3/4 times)
Gtr. 4 tacet

F5
G5
B♭5
C5
D5
Gtr. 4
Gtr. 1
Gtr. 1
divisi

D.S. al Coda
F5
G5
B♭5
C5
5. This
Gtrs. 1 & 2

Coda
D
Dsus4
D5
D
Dsus4
for you and me.
6. I'm com-ing
Gtr. 1
P.M.
Gtr. 2
mf
P.M.

Verse

Gtr. 1 : w/ Rhy. Fig. 1 (1 7/8 times)
Gtr. 2: w/ Rhy. Fig. 2 (1 7/8 times)
D5
D Dsus4
D5
C
Csus4
back.
I will re - turn.
And I'll pos -

C5
C Csus4
D5
D Dsus4
sess your bod - y and I'll make you burn.
I have the

D5
D Dsus4
D5
C
Csus4
fire.
I have the force.
I have the

C5
C Csus4
D5
pow - er to make my e - vil take its course.

Outro

Gtr. 2: w/ Rhy. Fig. 3
Gtr. 1
D
Dadd11
D5
P.M.
P.M.

Gtr. 2: w/ Rhy. Fig. 4
C6sus2
D5
Gtrs. 1 & 2
C5 D5
N.C.

One

Words and Music by James Hetfield and Lars Ulrich

w/Rhy. Fig. 1
Bm
Gmaj7(no3rd)
8va
Bm
loco
* Rhy. Fill 1
Gmaj7(no3rd)
sl.
* Substitute as before.

Bm
Resume Rhy. Fig. 1
D/A
Gmaj7(no3rd)
w/Rhy. Fill 2
N.C.
sl.

Bm
(Elec. gtr.)
Gmaj7
Bm
Gmaj7
let ring throughout
(Acous. gtr.)
let ring throughout

Rhy. Fill 2

Bm
D/A
Gmaj7
(Elec. & acous. gtrs.)
(Em)
(F♯m)
G5
A5
w/Riff A1 (see page 6)
(D)
Riff A
(G)
(F)
1. (Em)
2. (Em)
(end Riff A)
N.C.
1st, 2nd Verses
Bm
Gmaj7(no3rd)
Bm
Gmaj7(no3rd)
1. I can't re-mem-ber an-y-thing, can't tell if this is true or dream.
2. Back in the womb it's much too real, in pumps life that I must feel,
Rhy. Fig. 2
(Elec. gtr.)
Rhy. Fig. 2A
(Acous. gtr.)

Bm
D/A
Gmaj7(no3rd)
N.C.
Deep down in - side I feel to scream, this ter - ri - ble si - lence stops me.
but can't look for - ward to re - veal, look to the time when I'll live.
(end Rhy. Fig. 2)
(end Rhy. Fig. 2A)
w/Rhy. Figs. 2 & 2A
Now that the war is through with me, I'm wak - ing up, I can - not see
Fed through the tube that sticks in me, just like a war - time nov - el - ty;
that there's not much left to me. Noth - ing is real but pain now!
tied to ma - chines that make me be. Cut this life off from me!
G5 A5 B5 A5 G5 F♯5 B5 A5 B5 C♯5 B5 A5 N.C.
Hold my breath as I wish for death. Oh please God, wake
mf

1st time w/ Riffs A & A1
2nd time w/ 1st half of Riffs A & A1 (4 times)
(D)
(G)
(F)
1.
(Em)
me!
(D)
(G)
(F)
(Em)
N.C.
2.
(Em)
(D)
(G)
(F)
Riff A1
(Two acous. gtrs.)
let ring
1.
2.

(Em)
(D)
(G)
(F)
8va

Em
8va
(D)
sl.
(G)
(F)
*Tap using edge of pick.

(Em)
G5 A5 B5 A5 G5 F♯5 B5 A5 B5 C♯5 B5 A5 B5 C♯5
Now the world is gone, I'm just one. Oh God, help me.
8va
loco
*Silent taps.

G5 A5 B5 A5 G5 F♯5 B5 A5 B5 C♯5 B5 A5 B5 C♯5 G5 A5 B5 A5 G5 F♯5 B5
Hold my breath as I wish for death. Oh please God, help me!

E5
F5
Dark - ness im - pris - on - ing me, all that I see, ab - so - lute hor - ror!
Land - mine has tak - en my sight, tak - en my speech, tak - en my hear - ing,
P.M.
I can - not live! I can - not die! Trapped in my - self, bod - y, my hold - ing
tak - en my arms, tak - en my legs, tak - en my soul, left me with life in
1.
N.C.
cell!
sl.

2.
Double time
E5
F5
hell!
(Sing 1st time only)
Rhy. Fig. 3
P.M.
Rhy. Fig. 4
Guitar solo
w/Rhy. Fig. 3 (4 times)
8va
*Tap using edge of pick throughout.

E5
8va
F5
loco
w/Rhy. Fig. 4
w/Rhy. Fig. 5
Full
sl.
G5
Rhy. Fig. 5
P.M.

w/Rhy. Fig. 6

G5

8va

Ab5

1/2 Full 1/2 Full P P P P P H P sl.

F5

loco H P sl. H P P

G5

P Full Full Full Full Full P

slight A.H.

Ab5

F5

w/Rhy. Fig. 7

G5

1/4 1/2 1/4 1/2

P.M. P.M.

F5
P.M.
1/4
1/2
P

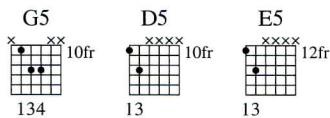
G5
8va
F5
1/4
1/2
Full

8va
Full
N.C.
loco
P.M.

E5
P.M.
Play 4 times
F5
N.C.
w/Rhy. Fig. 3 (9 times)
E5
(Two gtrs.)
1/4
F5

E5
1.3.
F5
2.
4.
Play 3 times
G5
1.2.3.
P.M.

Paranoid

Words and Music by Anthony Iommi, John Osbourne, William Ward and Terence Butler

Intro

Fast Rock ♩ = 164

*Gtr. 2 (dist.). played *f*. Composite arrangement

Interlude

Verse

Bridge

*With heavily distorted ring modulation effect in right channel.

**Played ahead of the beat.

Interlude *D.S. al Coda*

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st 4 meas., 2 times)
Gtr. 3 tacet

Coda

Outro

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st 7 meas.)

*See top of first page of song for chord diagrams pertaining to rhythm slashes.

Pride And Joy

Written by Stevie Ray Vaughan

* Chord symbols represent overall harmony.

Verse
B7
E
1. Well, you've heard a - bout lov - in' giv - in' sight to the blind.
* Mute w/ palm of pick hand.
sim.
let ring
My ba - by's lov - in' 'cause the sun to shine. An' she's my sweet lit - tle thang,
A7
she('s) my pride and joy.
She('s) my
P.M.
sweet lit - tle ba - by, I'm her lit - tle lov - er boy.
let ring
rake

Verse
B7
E
2. Yeah, I love my ba - by, my heart and soul.
mf

A7
Love like ours ah, won't nev - er grow old. She('s) my sweet lit - tle thang,
f
1/4

E
she('s) my pride and joy. She('s) my
1/4
mf
P.M.

B7
A7
E
sweet lit - tle ba - by, I'm her lit - tle lov - er boy.
f

Verse
B7
E N.C.
E N.C.
3. Yeah, I love my la - dy to be long and lean.
full
full

E N.C.
E
A7
You mess with her, you'll see a man get - tin' mean. She('s) my sweet lit-tle thang,

E
she('s) my pride and joy. She('s) my
let ring
1/4
1/2
1/2
1/4

B7
A7
E
sweet_ lit-tle ba - by, I'm___ her___ lit - tle lov - er boy.___
f

Guitar Solo
B7
E
ff

A7

E

B7
A7
E
rake
C9 B9
E
A7
E
let ring
B7
A7
E
rake
Verse
B7
E N.C.
E N.C.
4. Well, I love my ba - by like the fin - est w, wine. _
P.M.
full

E N.C.
Asus4
A7
Stick with her until the end of time. An' she('s) my sweet little thang,
mp
f

E
she('s) my pride and joy. She('s) my
mf
1/4
1/4

B7
A7
E
sweet lit-tle ba-by, I'm her lit-tle lov-er boy.
f
1/4

Verse
B7
E
5. Yeah, I love my ba-by, my heart and soul.
mf

A7
Love like ours ah, won't never grow old. She('s) my sweet lit-tle thang,
1/4
let ring

E
she('s) my pride and joy. She('s) my
1/4
let ring

B7
A7
E
sweet lit-tle ba - by, I'm her lit - tle lov - er boy.
1/4

Guitar Solo

* Switch to bridge pickup

Raining Blood

Words and Music by Jeff Hanneman and Kerry King

Tune down 1/2 step:
(low to high) Eb-Ab-Db-Gb-Bb-Eb

Double-Time Feel
Bb5
P.M.
N.C.
G5
Bb5
Play 3 times
Verse
E5
C5
E5
Eb5
B5
D5
1. Trapped in pur - ga - to - ry,
a
Rhy. Fig. 1
End Rhy. Fig. 1
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (7 times)
life - less ob - ject a - live.
A - wait - ing re - pris - al,
death will be their ac - quit - ance.
Sky is turn - ing red.
Re - turn to pow - er draws
near.
Fall in - to me, the sky's crim - son tears.
A -

End Double-Time Feel
E5
C5
E5
E♭5
B5
D5
- bol - ish the rules made of stone.
Interlude
Slower ♩ = 188
Gtrs. 1 & 2
Rhy. Fig. 2
End Rhy. Fig. 2
A5
P.M.
Verse
Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)
2. Pierced from be - low, souls of my treach - 'rous past.
Be - trayed by man - y now, or - na - ments drip - ping a - bove.
Bridge
Gtrs. 1 & 2: w/ Riff A (2 times)
N.C.
Half-Time Feel
Gtr. 1: w/ Riff A (2 times)
A - wait - ing the hour of re - pris - al, your time
Gtr. 2
slips a - way.
Play 7 times
Rhy. Fig. 3
End Rhy. Fig. 3
Gtrs. 1 & 2

Gtr. 1: w/ Rhy. Fig. 3 (12 times)
Gtr. 2
Play 6 times
P.M.
Chorus
E5 G5 B5 E5 G5 B♭5 E5 G5 A5 E5 G5 F♯5
Rain - ing blood
Gtrs. 1 & 2
Rhy. Fig. 4
End Rhy. Fig. 4
Gtrs. 1 & 2: w/ Rhy. Fig. 4 (3 times)
from a lac - er - at - ed sky.
Bleed - ing its hor - ror.
End Half-Time Feel
Cre - at - ing my struc - ture, now I shall reign in
blood!
P.M. throughout

Outro
Faster ♩ = 247
Double-time Feel
Gtrs. 3 & 4 (dist.): w/ misc. bar effects
Play 4 times
P.M. throughout
Play 9 times
Gtrs. 1, 2, 3 & 4 tacet
(Sound Effects)

Rock And Roll All Nite

Words and Music by Paul Stanley and Gene Simmons

Tune Down 1/2 Step
(1)= E♭ (4)= D♭
(2)= B♭ (5)= A♭
(3)= G♭ (6)= E♭

A D D6 D E E6 E E6 E

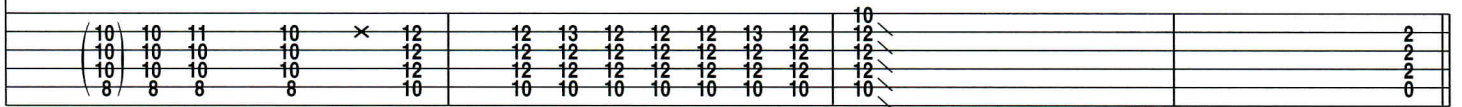
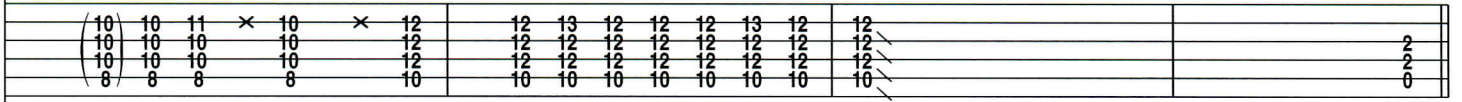
I wan-na rock and roll ___ all night ________ and par-ty ev - ery day.

P.M.

A N.C.

I wan-na rock and roll ___ all night ________ and par-ty ev - ery day.

(Drums & Vocals)
I wan-na rock and roll all night
and par-ty ev - ery day.
Guitar solo
Dsus4 D Dsus4 D A A6 A5 A6 E
E6 E5 E6 A A6 A5 E E6 E5 E6 D
D6 D5 D6 E E6 E5 E6 E Dsus4 D Dsus4 D Dsus4 A
full
1/2
P.M.

A6 A5 A6 E E6 E5 E6 A A6 A5 E E6 E5 E6 D
8va
full
P.M.
D6 D5 D6 E E6 E5 E Dsus4 D Dsus4 D F
loco
Fsus4 F G Gsus4 G Gsus4 G N.C. A
You keep on shout - in'. You keep on shout - in'. What? I

Chorus

D D6 D E E6 E E6 E

wan-na rock and roll all night and par-ty ev-ery day.

P.M.

A D D6 D E E6 E E6 E

I wan-na rock and roll all night and par-ty ev-ery day.

P.M.

(both gtrs. tacet 2nd time)

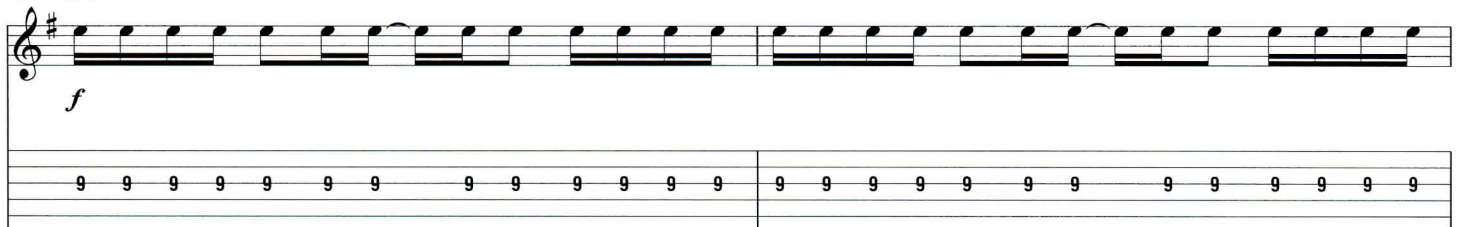
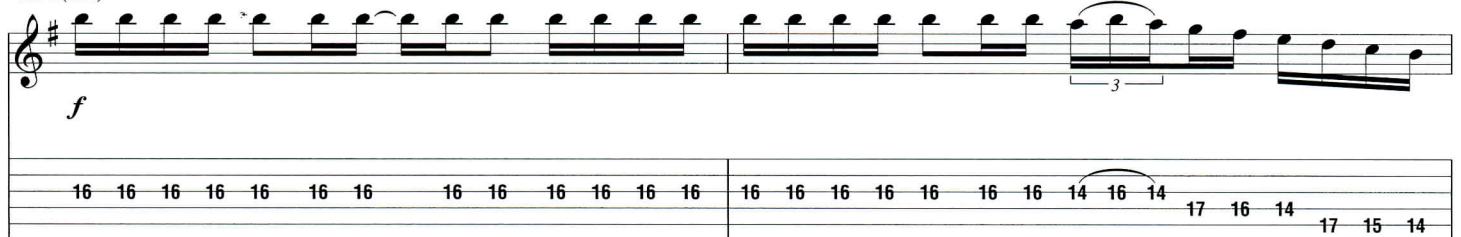
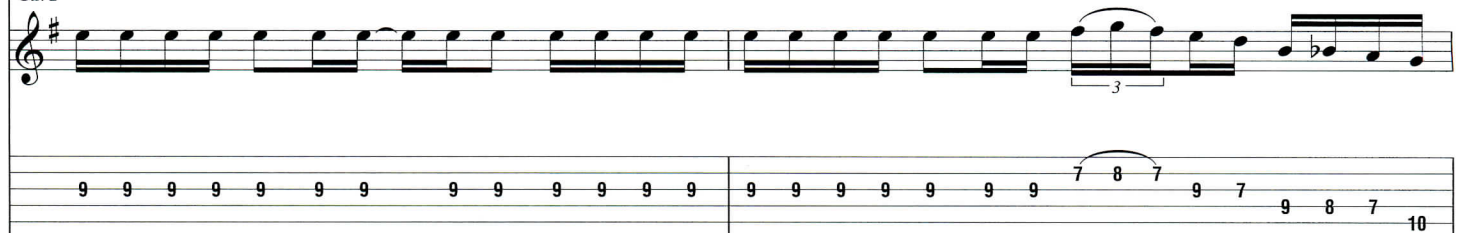
A

N.C.

I wan-na rock and roll all night and par-ty ev - ery day.

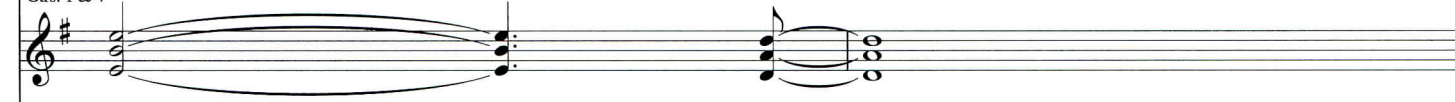
Rock You Like A Hurricane

Words and Music by Herman Rarebell, Klaus Meine and Rudolf Schenker

E5 G5 A5 C5 D5 E5 G5 A5 C5 D5
8va
Gtrs. 2 & 3
loco
Gtr. 1
Rhy. Fill 1
Gtrs. 2 & 3 tacet
Verse
1. It's early morning, the sun comes out. Last
End Rhy. Fill 1
Rhy. Fig. 2
P.M.

C5 E5 C5 D5
night was shak - ing and pret - ty loud. My
Gtr. 2
8va
Harm.
let ring
7 7 5
Pitch: B
Gtr. 1
End Rhy. Fig. 2
P.M.
Gtr. 1: w/ Rhy. Fig. 2 (2 3/4 times)
C5 E5 C5 E5 D5
cat is purr - ing, it scratch - es my skin. So,
loco
Gtr. 2
w/ bar
0
Gtr. 2 tacet
C5 E5 C5 D5
what is wrong with an - oth - er sin? The
*Gtr. 4: w/ Rhy. Fig. 2 (1 3/4 times)
C5 E5
bitch is hun - gry, she
*w/ dist., played mf
C5 E5 D5 C5 E5 C5 D5
needs to tell, so give her inch - es and feed her well. More
C5 E5 C5 E5 D5 C5 E5
days to come, new plac - es to go. I've got to leave, it's

C5
D5
time for a show.
Gtr. 4
Rhy. Fill 2A
End Rhy. Fill 2A
P.M.
P.S.
Gtr. 1
Rhy. Fill 2
End Rhy. Fill 2
P.M.
Chorus
Gtrs. 1 & 4: w/ Rhy. Fig. 1 (3 times)
E5
G5
A5
C5
D5
E5
G5
Here I am, rock you like a hur - ri - cane.
*w/ echo set for quarter-note regeneration w/ multiple repeats.
A5 C5 D5 E5 G5 A5 C5 D5
Gtrs. 1 & 4: w/ Rhy. Fill 1
E5 G5
Here I am, rock you like a hur - ri - cane.
**As before
Verse
1st time, Gtrs. 1 & 4: w/ Rhy. Fig. 2 (3 3/4 times)
2nd time, Gtrs. 1 & 2 tacet
A5 C5 D5 C5 E5
2. My bod - y is burn - ing, it
ear - ly morn - ing, the
C5 E5 D5 C5 E5 C5 D5
starts to shout. De - sire's com - ing, it breaks out loud. Lust
sun comes out. Last night was shak - ing and pret - ty loud. My
C5 E5 C5 E5 D5 C5 E5
is in cag - es, 'til storm breaks loose. Just have to make it with
cat is purr - ing; it scratched my skin. So, what is wrong with an -

2nd time, Gtr. 3: w/ Rhy. Fill 4
2nd time, Gtrs. 1 & 4: w/ Rhy. Fig. 2 (1 3/4 times)
C5 D5 C5 E5 C5 E5 D5 C5 E5
some - one I choose.
oth - er sin?
The night is call - ing, I have to go. The wolf is hun - gry, he
Gtr. 3
Gtr. 5 (dist.)
divisi
mf
C5 D5 C5 E5 C5 E5 D5 C5 E5
To Coda
runs the show. He's lick - in' his lips, he's read - y to win. On the hunt to - night for
Gtrs. 1 & 4: w/ Rhy. Fills 2 & 2A
C5 D5
Chorus
Gtrs. 1 & 4: w/ Rhy. Fig. 1 (6 times)
Gtrs. 3 & 5 tacet
E5 G5
love at first sting.
Here I am,
Gtr. 2
Rhy. Fill 3
Gtr. 3
Gtrs. 3 & 5
Gtr. 5
End Rhy. Fill 3
*w/ echo, as before.
Rhy. Fill 4
Gtr. 3

Gtr. 2 tacet
A5 C5 D5 E5 G5 A5 C5 D5
rock you like a hur - ri - cane.
Are you read - y, ba - by?
E5 G5 A5 C5 D5 E5 G5 A5 C5 D5
Here I am,
rock you like a hur - ri - cane.
*As before
Here I am,
rock you like a hur - ri - cane.
Come on, come on, come on, come on.
Riff A
Gtr. 2
End Riff A
**As before
Gtr. 2: w/ Riff A
Here I am,
rock you like a hur - ri - cane.
Gtrs. 1 & 4
***As before
Rock you like a hur - ri - cane.
8va
†Gtrs. 2 & 3
†Composite arrangement
Gtrs. 1 & 4

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1 (7 times)
Gtrs. 3 & 4 tacet
E5
G5
A5
C5
D5
Gtr. 2
8va
loco
P.S.
**w/ delay
slight P.M.
*T
T
T
*Tap and slide w/ edge of pick.
**Set for quarter-note regeneration w/ 1 repeat.
15ma
delay off
P.H.
semi-harm.
Pitch: D♯

D.S. al Coda

E5 G5 A5 C5 D5 E5
3. It's
Gtr. 2
semi-harm.
grad. bend
1/2
Gtr. 1
Coda
Gtrs. 1 & 4: w/ Rhy. Fills 2 & 2A
Gtrs. 3 & 5: w/ Rhy. Fill 3
C5 D5
love at first sting.
Outro-Chorus
Gtrs. 1 & 4: w/ Rhy. Fig. 1 (7 times)
Gtr. 2: w/ Riff A (1 1/2 times)
E5 G5 A5 C5 D5 E5 G5
Here I am, rock you like a hur - ri - cane.
*w/ echo, as before.
A5 C5 D5 E5 G5 A5 C5 D5
Are you read - y, ba - by?
Here I am, rock you like a
**As before
E5 G5 A5 C5 D5
hur - ri - cane.
Gtr. 2
15ma
semi-harm.
P.H.
***As before
Pitch: B

E5
G5
A5
C5
D5
Here I am,
rock you like a
loco
*As before
hur - ri - cane.
Well,
come on, come on, come on, come on, come on.
Here I am,
rock you like a
P.S.
slight P.M.
**As before
hur - ri - cane.
Here I am.
N.C.
Gtr. 2
8va
slight P.M.
Gtrs. 1 & 4

Sabotage

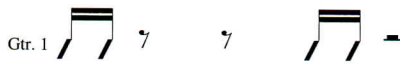
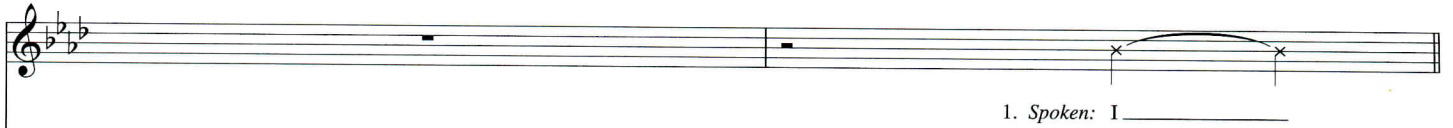
Words and Music by Michael Diamond, Adam Yauch and Adam Horovitz

Gtr. 3: w/ Riff A1

Gtr. 1

End Rhy. Fig. 1

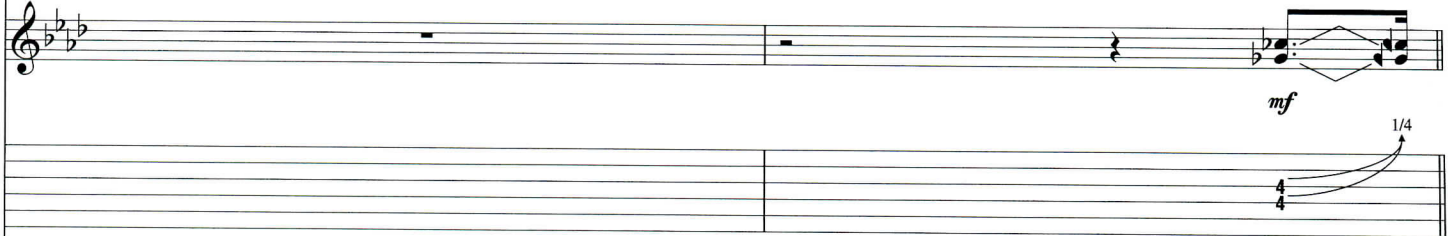
(cont. in notation)

1. *Spoken:* I ___

Fill 1

Gtr. 4 (dist.)

End Fill 1

mf

1/4

Gtr. 2 **Riff B**

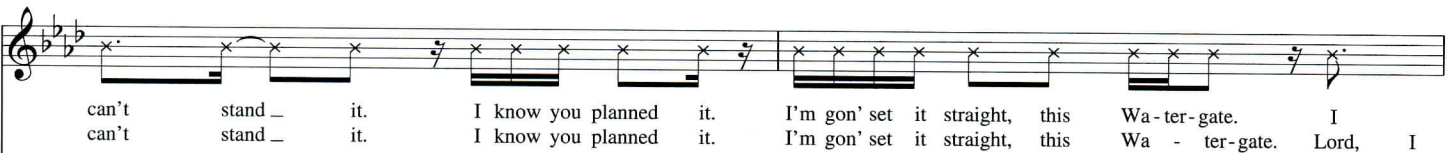
End Riff B

1/4

𝄋 Verse

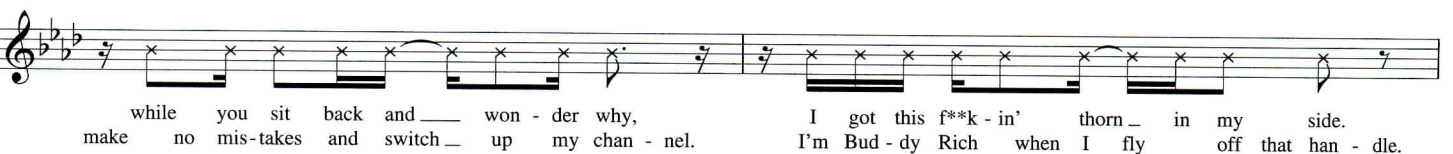
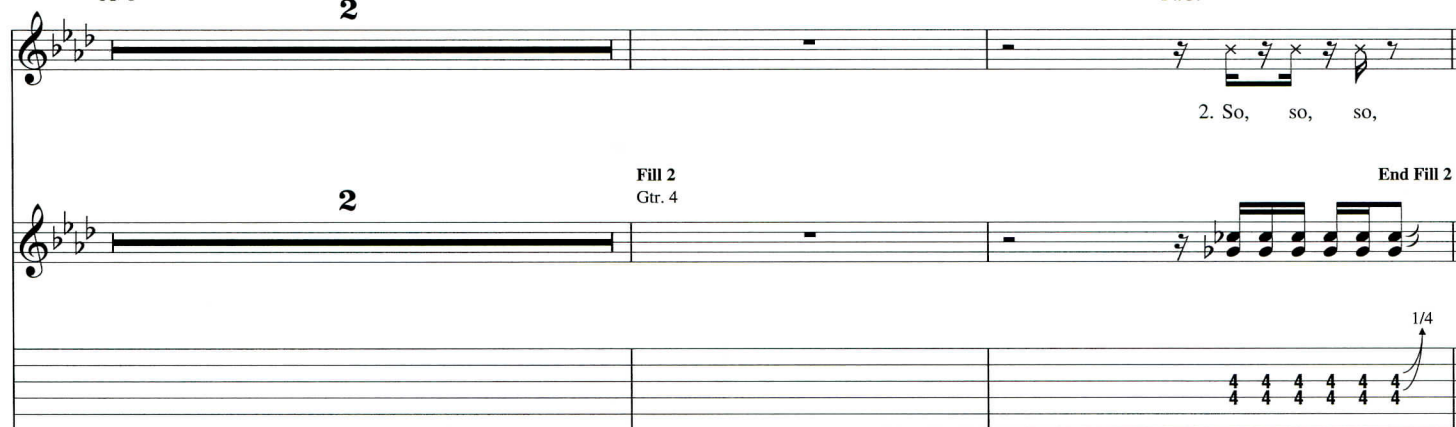
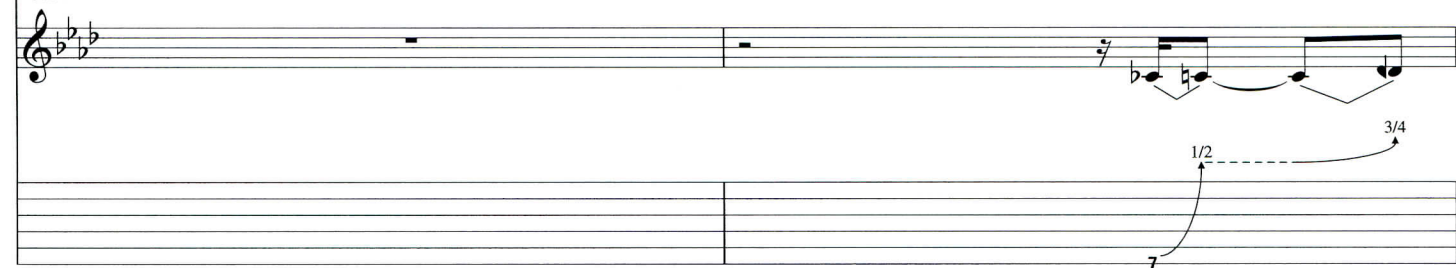
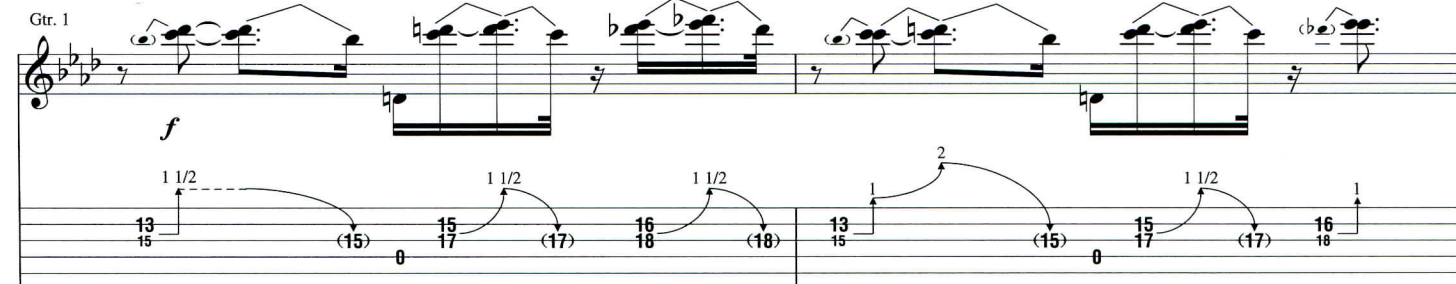
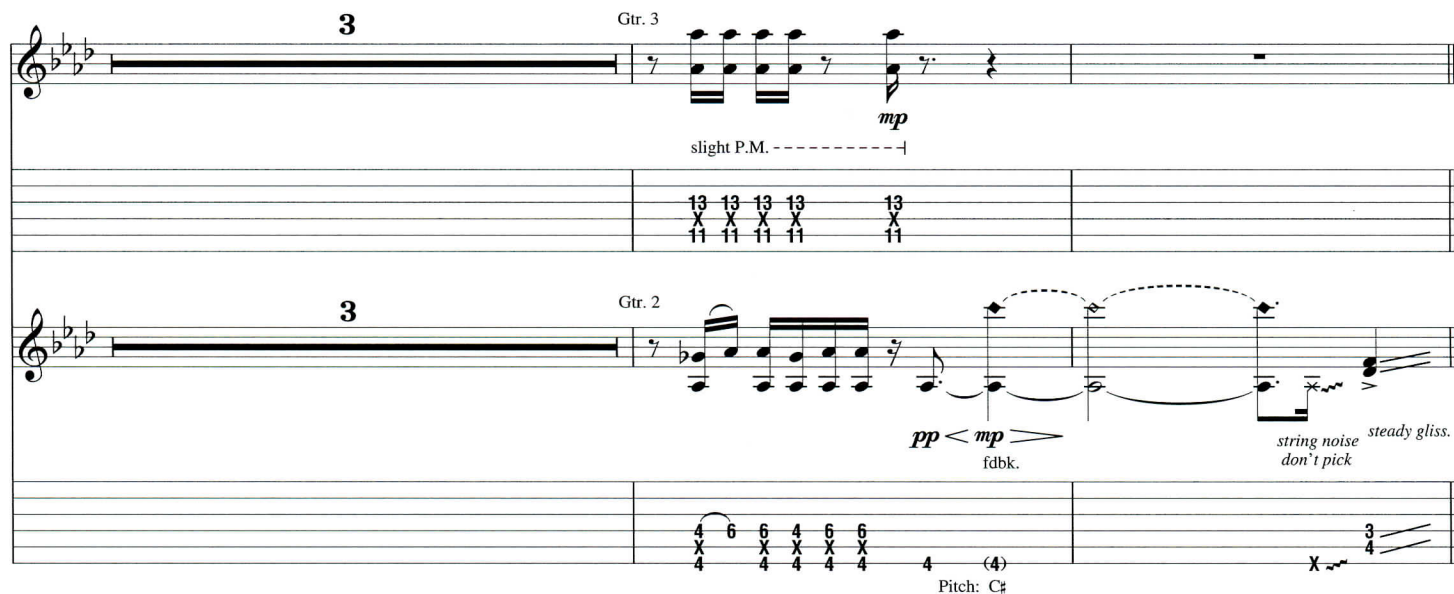
Gtrs. 2 & 3: w/ Riffs A & A1 (4 times)
1st time, Gtr. 4: w/ Fill 1 (4 times)

A♭5

can't stand_ it. I know you planned it. I'm gon' set it straight, this Wa-ter-gate. I
can't stand_ it. I know you planned it. I'm gon' set it straight, this Wa - ter-gate. Lord, I

Gtr. 1 **Rhy. Fig. 2**

End Rhy. Fig. 2

Gtr. 1: w/ Rhy. Fig. 2 (3 times)

can't stand rock - in' when I'm in here 'cause your crys - tal ball_ ain't so crys - tal clear._ So,
can't stand rock - in' when I'm in this place_ be-cause I feel dis - grace_ be-cause you're all in my face._ But

To Coda
Oh, my God, it's a mi - rage. I'm tell - in' y'all it's sab - o - tage.
What could it be? It's a mi - rage. You're schem - in' on a thing that's sab - o - tage.
Turntable Solo
Gtr. 1: w/ Rhy. Fig. 1
Gtr. 2: w/ Riff A
Gtr. 3: w/ Riff A1 (2 times)
Gtr. 2: w/ Riff B
A♭5
N.C.
2. So, so, so,
Fill 2
Gtr. 4
End Fill 2
Verse
Gtr. 1: w/ Rhy. Fig. 2 (2 times)
Gtrs. 2 & 3: w/ Riffs A & A1 (2 times)
Gtr. 4 tacet
A♭5
so lis - ten up 'cause you can't say noth - in'. You shut me down with a push of your but - ton. But you,
I'm out and I'm gone. I'll tell you now, I keep it on and on.
Gtr. 4
Guitar Solo
Gtr. 4 tacet
N.C.
Gtr. 1

Bass Solo
N.C.
Gtr. 2
Why? __
(Why? __
Bridge
Gtr. 1: w/ Rhy. Fig. 2 (4 times)
Gtr. 3: w/ Riff A1 (4 times)
A♭5
Our

backs are now a - gainst the wall.
Interlude
Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtr. 3: w/ Riff A1 (2 times)
A♭5
*Spoken: Lis - ten all, y'all, it's a sab - o - tage.
Lis - ten all, y'all, it's a sab - o - tage.
*p < f, next 4 meas.
D.S. al Coda
Lis - ten all, y'all, it's a sab - o - tage.
Lis - ten all, y'all, it's a sab - o - tage.
4. Spoken: I
Coda
Outro
A♭5
Gtr. 1
Gtr. 3
(sampled fdbk.)
slight P.M.
Gtr. 2

Same Old Song And Dance

Words and Music by Steven Tyler and Joe Perry

Intro
Moderate Rock ♩ = 120

Gtr. 3 (dist.)
N.C.(E5)
f rake

Gtr. 2 (dist.)
f

Gtr. 1 (dist.)
f

8va

Ah ha, right!

mf

Riff A

Verse
loco
N.C.(E5)
1. Get your - self cool - er,
w/ wah-wah
steady gliss.
Rhy. Fig. 1A
mf
End Riff A
Rhy. Fig. 1
End Rhy. Fig. 1
P.M.
1/4
Gtr. 1: w/ Rhy. Fig. 1, 6 times
Gtr. 3 tacet
lay your - self low. Co - in - ci - den - tal mur - der with noth - in' to show. When the judge -
Gtr. 2
- 's con - sti - pa - tion goes to his head, and his wife's ag - gra - va - tion, you

Gtr. 3: w/ Fill 1
D5
N.C.(E5)
old song and dance, my friend. 2. Shad-
1/4
1/4
Verse
Gtr. 1: w/ Rhy. Fig. 1, 3 times
Gtr. 2: w/ Rhy. Fig. 1A
N.C.(E5)
-y look-in' los-er you played with my gun. No smooth face law-yer can
down and dirt-y from walk-in' the street with your old hur-dy, gur-dy,
Gtr. 1: w/ Rhy. Fig. 1, 2 times
get you un-done.
no one to meet.
Say love ain't the same on the south side o' town. You could look
Gtr. 1
P.M.
Fill 1
Gtr. 3
steady gliss.

Chorus

A C5 D5 F5 G5 A5

old sto - ry, same old sto - ry, same old song and dance.

Gtr. 2

Gtr. 1

(cont. in slash)

To Coda
Guitar Solo
Gtr. 3: w/ Fill 3, 1st time
Gtr. 3: w/ Fill 5, 2nd time
Gtrs. 1 & 2: w/ Riff A, 1 3/4 times, simile
C5
D5
N.C.(E5)
Gtr. 1
Gtr. 2
Gtr. 3
w/ slide
w/ delay
w/o slide
8va
Bridge
B5
A5
G5
A5
B5
A5
G5
A5
B5
1. Fate comes a - knock - in', doors start lock - in'. Your old
2. Saxophone solo
Gtrs. 1 & 2
Gtr. 1
Gtr. 2
divisi
Rhy. Fig. 4
End Rhy. Fig. 4
Rhy. Fig. 4A
End Rhy. Fig. 4A
*1st time only
**Don't pick
†Gtr. 2 tabbed to right of slash.
Fill 3
Gtr. 3
w/ slide
Fill 5
Gtr. 3

Gtrs. 1 & 2: w/ Rhy. Figs. 4 & 4A, 2 times
Gtr. 3 tacet

A5 G5 A5 B5 A5 G5 A5 B5 A5 G5 A5 B5
time con - nec - tion, change your di - rec - tion. You ain't gon - na change it, can't

A5 G5 A5 B5 A5 G5 A5 B5 C♯5 D5 D♯5
re - ar - range it. Can't stand the pain when it's all the same to you
Gtr. 1
Gtrs. 1 & 2
Gtr. 2
divisi

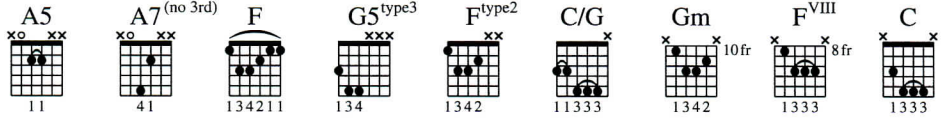
1.
2.
D.S. al Coda
Gtrs. 1 & 2: w/ Riff A, simile
N.C.(E5)
N.C.(E5)
my friend.
3. When you're low
Gtr. 1
Gtr. 2
divisi

Coda
Gtr. 1: w/ Riff A, 2 times, simile
Gtr. 2: w/ Rhy. Fig. 1A, 1st 4 bars, 2 times
N.C.(E5)
Gtr. 3

hold bend
fdbk.

School's Out

Words and Music by Alice Cooper and Michael Bruce

* Chord symbols reflect overall harmony.

** vol. swell in specified rhythm. (studio effect)

E5 A/E E5 Em7 E5 A/E Em E5 A/E E5 Em7
Rhy. Fig. 1
End Rhy. Fig. 1
Rhy. Fig. 2
Verse
Gtr. 2: w/ Rhy. Fig. 2, 4 times
E5 A/E Em E5 A/E E5 Em7 E5 A/E Em
1. Well, we got no choice, all the girls
Rhy. Fig. 3
End Rhy. Fig. 3
End Rhy. Fig. 2
Gtr. 1: w/ Rhy. Fig. 3, 3 times
E5 A/E E5 Em7 E5 A/E Em E5 A/E E5 Em7
and boys mak - in' all their noise,
E5 A/E Em E5 A/E E5 Em7 E5 A/E Em
'cause they found new toys. Well, we

Chorus

G5 | B♭5 | C5 | F5 G5X | F5 G5X

Rhy. Fig. 4

School's out for sum-mer!

Gtr. 3 (dist.)

mf

full

Gtr. 2

Rhy. Fig. 4A

G5 Bb5 C5 F5 G5X F5 G5X

End Rhy. Fig. 4

School's out for - ev - er!

full

End Rhy. Fig. 4A

Guitar Solo
Gtr. 4 tacet
Gtr. 2: w/ Rhy. Fig. 1, 2 times
Gtr. 1: w/ Rhy. Fig. 6, 3 times
E5 A/E E5 Em E5 A/E Em E5 A/E E5 Em E5 A/E Em
Gtr. 3
full
fdbk.
Rhy. Fig. 6
End Rhy. Fig. 6
Gtr. 1
w/ bar
E5 A/E E5 Em E5 A/E E5 Em E5 A/E Em
2. Well, we got
Gtr. 3
Gtr. 2
Verse
Gtr. 1: w/ Rhy. Fig. 3, 4 times
Gtr. 2: w/ Rhy. Fig. 2, 3 1/2 times
Gtr. 3 tacet
E5 A/E E5 Em7 E5 A/E Em E5 A/E E5 Em7
no class, and we got no prin - ci - ples,
E5 A/E Em E5 A/E E5 Em7 E5 A/E Em E5 A/E E5 Em7
and we got no in - no-cence. We can't e - ven think of a word that rhymes!

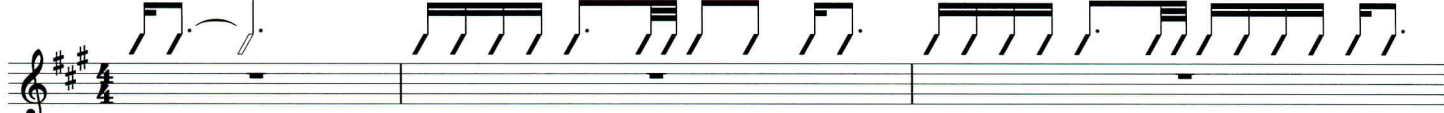
Chorus
Gtrs. 1 & 2: w/ Rhy. Figs. 4 & 4A, simile
E5 A/E Em
G5 B♭5 C5 F5 G5 F5 G5
School's out for sum-mer!
Gtr. 2
Gtr. 3
full full full
w/ bar
B♭5 C5 F5 G5 F5 G5
School's out for - ev - er! My
8va
full full full full
w/ bar
Bridge
Gtrs. 1 & 2 tacet
Gtr. 4: w/ Rhy. Fig. 5, 1 3/4 times
G5 type 3 F type 2 C/G C Csus2♯11 C Csus2♯11
Gtrs. 1 & 2
school's been blown to piec - es! No more pen - cils,
loco
grad. bend full
fdbk.
w/ children's laughter & talking
C Csus2♯11 C Csus2♯11 Dsus 2/4 D D9 D Dsus 2/4 D D9 D
no more books, no more teach - er's dir - ty looks.
grad. bend full
1/2
Gtr. 3 tacet
C Csus2♯11 C Csus2♯11 C Csus2♯11 C Csus2♯11
Out for sum - mer, out till fall.

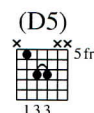
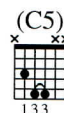
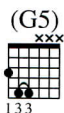
Chorus
Gtrs. 1 & 2: w/ Rhy. Figs. 4 & 4A, 1 1/2 times, simile
Dsus 2/4
D
D9
G5
B♭5
C5
We might not go back at all!
School's out for
Gtr. 3
Gtr. 1
divisi
full
F5
G5
ev - er!
School's out for
sum-mer!
School's out with fe - ver!
8va
w/ bar
Gm
F VIII
C
w/ school bell
w/ children's cheers & tape effects
Gtr. 2
School's out com - plete - ly!
loco
1/2
grad. bend
fdbk.

The Seeker

Words and Music by Pete Townshend

To Coda 2
Bridge
Gtr. 1: w/Rhy. Fig. 1, 1st 2 meas.
Gtr. 2: w/Rhy. Fill 1, 1 time
Gtr. 3: w/Rhy. Fig. 3
Csus4 C
C G
Am11 A Am11 D A5
D7
Gtr. 3
Gtr. 1
I won't get to get what I'm af - ter 'til the day I die.
Peo - ple tend to hate me,
(on D.S.:) I learned how to raise my voice in an-
* Gtr. 4
mp
* Mandolin arr. for gtr.
D7
A
'cause I nev - er smile. As I ran - sack their homes, they wan-na shake my hand.
- ger. Yeah, but look at my face, ain't this a smile? I'm
D7
E
To Coda 1
Fo - cus in on no-where, in - ves - ti - gat - in' miles. I'm a seek - er I'm a real - ly des - per - ate man.
hap - py when life's good, and when it's bad, I cry. I've got val - ues but I don't know how or
8va
loco
Guitar Solo
Gtr. 1: w/Rhy. Fig. 1, 1st 2 meas., 2 times
Am11 A
Am11 D
Am11
A
Am11 D
Gtr. 4

Am11 A Am11 D Am11 A Am11 D
1/4
1/4
Gtr. 1
Am11D Am11 G C Am11 D Am11
Gtr. 1: w/Rhy. Fig. 1
Am11 A Am11 D Am11 A Am11 D
1/4
Gtr. 1: w/Rhy. Fig. 1, 1st 2 measures
D.S. al Coda 1
Csus4 C C G Am11A Am11 D Am11 A Am11 D
I won't get to get what I'm af-ter 'til the day I die.
Coda 1
Verse
Gtr. 1: w/Rhy. Fig. 1, 1st 2 measures, 2 times
Gtr. 2: w/Rhy. Fill 1, 4 times
Gtr. 3: w/Rhy. Fig. 3, 4 times
Gtr. 3: w/Rhy. Fill 4
E Am11 A Am11 D Am11 A Am11 D Am11 A Am11 D
Gtr. 1
why. 3. I'm look-in' for me, you're look-in' for you. We're look-in' in at each oth - er and we
Coda 2
Gtr. 1: w/Rhy. Fig. 1, 1st measure only
Am11 A Am11 D Csus4 C G A
D.S.S. al Coda 2
Am11 A Am11 D
Gtr. 1
don't know what to do. They call me the
Rhy. Fill 1
Gtr. 2
mp
Rhy. Fill 2
Gtr. 2
mp
Rhy. Fill 3
Gtr. 2
mp
Rhy. Fill 4
Gtr. 3
TAB

Story Of My Life

Words and Music by Michael Ness

A (G) D (C) E (D)
let ring
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 4 times, simile
La, la, la, la, la. La, la, la, da,
da. La, la, la, la, la. Stor - y of my
life.
Verse
1. Well, high school seemed like such a blur.
went down to my old neigh - bor - hood.
Well, I did - n't have much in - t'rest in sports or school e - lec -
The fa - ces have all changed, there's no one there left to talk
- tions. An' in class, well, I dreamed all day 'bout a rock 'n' roll
to. An' the pool hall that I loved as a kid is now a Sev - en E -
week - end. Oh, oh, ho.
lev - en. Oh, oh, ho.
2. And the girl in the front of the
4. An' I went down-town to look for a
room, so close yet so far. You know she nev - er seemed to no -
job. I had no train - ing, no ex - per - i - ence to speak

A
(G)
D
(C)
E
(D)
- tice that this sil - ly school - boy crush was - n't just pre -
of. An' I looked at the holes in my jeans an' I turned an' head - ed back.
Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times, simile
- tend.
Oh, oh, oh.
Oh, oh, oh.
Life goes by, so fast.
You on - ly wan-na do what you think is right.
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times, 3rd time, simile
E5
(D5)
Close your eyes then it's past. The stor - y of my
* Gtrs. 1 & 2
* composite arrangement
A5
(G5)
To Coda
life.
Stor - y of my
Gtr. 1: w/ Rhy. Fig. 1, 2 times, 1st time, simile
Gtr. 2: w/ Rhy. Fig. 1, 2 times, simile
Gtr. 1: w/ Rhy. Fig. 1, 1 3/4 times, 2nd time, simile
life. La, la, la, ha, ha. Stor - y of my
1.
life.
3. An' I

2.
Guitar Solo
Gtr. 2: w/ Rhy. Fig. 1, 8 times, simile
Gtr. 1
A
(G)
D
(C)
E
(D)
let ring
let ring throughout

D (C)
E (D)
A (G)
D (C)
E (D)
Verse
Gtr. 1 tacet
A5 (G5)
D5 (C5)
E5 (D5)
5. An' good times come an' good times go.
sit at the edge of my bed.
Gtr. 2
slight P.M.
A5 (G5)
D5 (C5)
E5 (D5)
I only wish the good times would last a little
Well, I strum my guitar an' I sing an outlaw
slight P.M.
Gtr. 1 tacet, 2nd time
(G5)
(C5)
Gtr. 2
long - er. I think a - bout the good times we
love song, I think a - bout what you're do - in'
slight P.M.
(cont. in slash)
Gtr. 1
let ring throughout

Gtr. 1: w/ Fill 1, 2nd time
(D5)
(G5)
(C5)
had
an'
why
they
had
to
end.
now
an'
when
you're
com - in'
back.
Oh,
oh,
1.
2.
D.S. al Coda
Gtr. 2
oh.
6. So,
I
oh.
Gtr. 1
Coda
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 3 times, simile
A
(G)
D
(C)
E
(D)
life.
Sto - ry of my life.
La, la, da, da da.
Stor - y of my life.
Outro
Gtrs. 1 & 2
A5
(G5)
D5
(C5)
E5
(D5)
N.C.
rit. poco a poco
Fill 1
Gtr. 1

Suck My Kiss

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Fm7
I am what I am, most moth-er-fuck-ers don't give a damn. Oh, ba - by, think you can?
I need re - lief, do you want me girl to be your thief? Oh, ba - by, just for you I'd
Rhy. Fig. 2

F♯m7
Gm7 N.C.(Gm7)
Be my girl, I'll be your man. Some-one full of fun, do me 'till I'm well done. Lit-tle Bo Peep cum-in' from my stun gun.
steal an-y-thing that you want me to. K - i - s - s - i - n - g, chick-a chick - a dee, do me like a ban-shee.
End Rhy. Fig. 2

Gtr. 1: w/ Rhy. Fig. 2
Be - ware, take care, most moth - er fuck - ers have a cold - ass stare.
Low brow, is how, swim - ming in the sound of bow wow wow.

Fm7
F♯m7
Gm7 N.C.(Gm7)
Oh, ba - by, please be there, suck my kiss, cut me my share.
Oh, ba - by, do me now, do me here I do al - low.

Chorus
B♭7
E
G Dsus4 G
Dsus4 A
Hit me! You can't hurt me! Suck my kiss! Kiss me! Please per - vert me!

Gtr. 2
Gm7
Gtr. 3 (dist.)
N.C.
8va
D.S. al Coda
Coda
A
E5
E
G Dsus4 G Dsus4
Give to me sweet sa - cred bliss, that mouth was made to suck my kiss!
Gtr. 1

Sunshine Of Your Love

Words and Music by Jack Bruce, Pete Brown and Eric Clapton

To Coda

D
C
D N.C.
Gtr. 1: w/ Rhy. Fill 1, 2nd & 3rd times
D
C
D N.C.

PhosgeN

Chorus

A
C
G
A
C
G
I've been wait - ing so long to be where I'm go - ing
Rhy. Fig. 2
End Rhy. Fig. 2

Rhy. Fill 1
Gtr. 1

2.

Guitar Solo

D C D N.C.

D C D N.C.

2. I'm

Gtr. 2 (dist.)

f

Gtr. 1

f

D C D N.C.
D C D N.C.
D C D N.C.
G F G N.C.
grad. bend
rake
G F G N.C.

D
C
D
N.C.
(cont. in slash)
G
D
F
10fr
8fr
Gtr. 1
Gtr. 2
A
C/G
C
P.M.
(cont. in notation)

D.S. al Coda
(take 2nd lyrics)
D C D N.C.
Gtr. 2 tacet
D C D N.C.
3. I'm
Gtr. 2
Gtr. 1

Coda
Outro
Gtr. 1: w/ Rhy. Fig. 2
A C G
play 3 times
Gtr. 1: w/ Rhy. Fig. 2, 2 times
A C G
I've been wait - ing so long
to be where I'm go - ing

A C G A
in the sun - shine of your love.
Gtr. 1

Begin Fade
play 3 times
Fade Out

When You Were Young

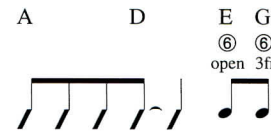
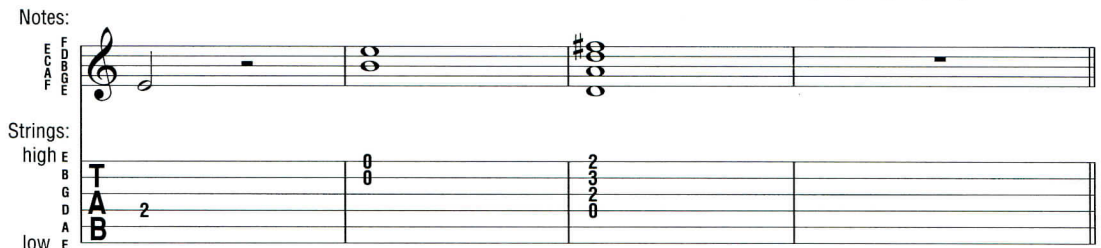
Words and Music by Brandon Flowers, Dave Keuning, Mark Stoermer and Ronnie Vannucci

Verse
**F5
Gtr. 3 tacet
G5
A5
C5
F5
1. You sit there in your heart - ache, wait-ing on some beau-ti - ful boy to,
Gtr. 3 ***w/ delay
Gtr. 4
End Riff B
*Gtr. 4 divisi
Riff B
*Bass arr. for gtr.
**Chord symbols reflect implied harmony.
***Set for sixteenth-note regeneration w/ 6 repeats.
Gtr. 4: w/ Riff B
to save you from your old ways. You play for-give-ness. Watch it now, here he comes. He
Chorus
To Coda
Fadd9
G
Am
C
Fadd9
Fsus2
does-n't look a thing like Je - sus but he talks like a gen-tle-man, like you im - ag - ined when you
burn-ing down the high - way sky - line on the back of a hur - ri - cane that start-ed turn - ing
Gtr. 1
let ring
Gtr. 2
Gtr. 1: w/ Rhy. Fig. 1
Gtr. 2: w/ Riff A
A7(no3rd)
were young.
Riff C
†Gtr. 5
End Riff C
†Synth. strings arr. for gtr.

Verse
F5
G5
A5
C5
F5
2. Can we climb this moun-tain? I don't know. High-er now than ev - er be - fore, I
Rhy. Fig. 2
*Gtrs. 1 & 2
End Rhy. Fig. 2
P.M.
*Composite arrangement
Gtrs. 1 & 2: w/ Rhy. Fig. 2
D.S. al Coda
know we can make it if we take it slow. Let's take it eas - y. Eas - y now, watch it go. We're
Coda
Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtr. 2: w/ Riff A (2 times)
Gtr. 5: w/ Riff C (2 times)
G5
A7(no3rd)
C5
Fsus2
were young, when you
were young. 3. And some -
Verse
Fadd9
G
Am7
C
Fadd9
G
- times you close your eyes and see the place where you used to live when you were young.
Gtrs. 1 & 2
mf
let ring
f
Interlude
Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtr. 2: w/ Riff A (2 times)
Fsus2
G5
A7(no3rd)
C5
Fsus2
Gtr. 6 (dist.)
f

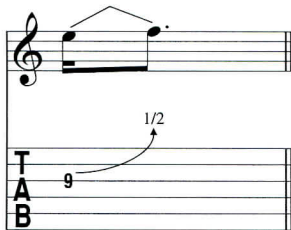
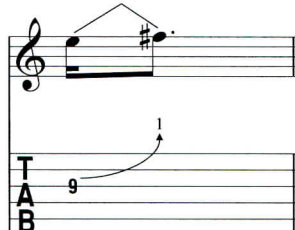
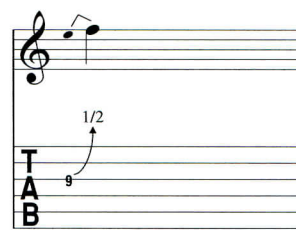
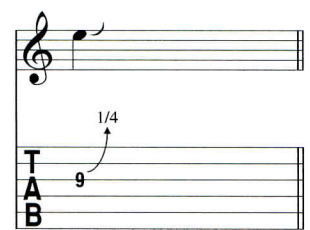
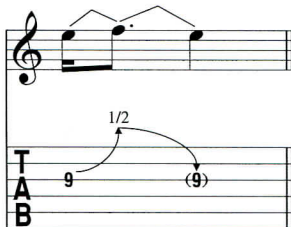
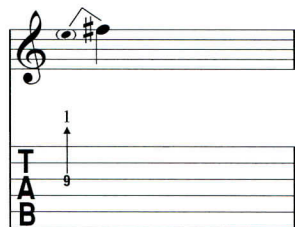
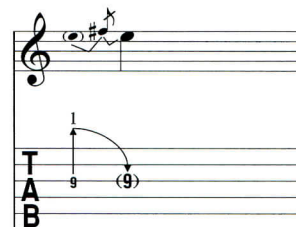
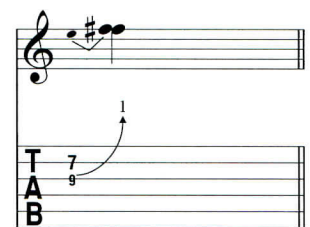
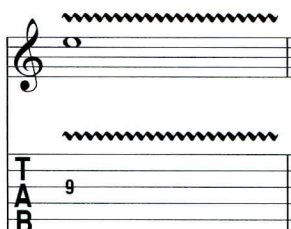
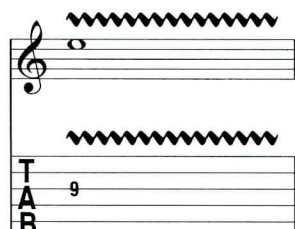
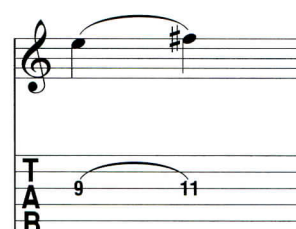
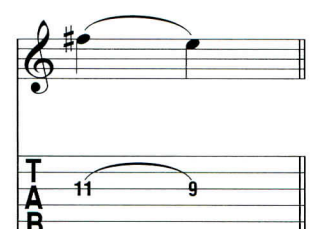
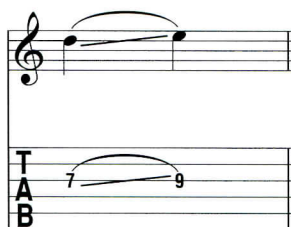
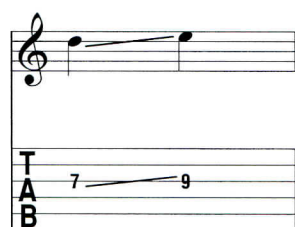
G5
A7(no3rd)
C5
Fsus2
F5
E5
D5
C5
B5
A5
G5
They say the
Gtr. 6
P.S.
Gtrs. 1 & 2
Bridge
Gtrs. 1 & 2 tacet
Dm
F
Am
Dev-il's wa - ter, it ain't so sweet. You don't have to drink right now,
*Gtr. 7
mf
w/ fingers
*Synth. piano arr. for gtr.
Em
Am
G
but you can dip your feet ev-'ry once and a lit - tle while.

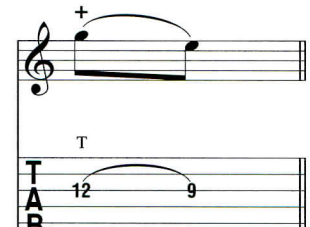
Gtr. 7 tacet
F
*G5
A5
C5
F5
Fsus2
Gtr. 6
pp
mf
Gtr. 1
divisi
Gtr. 7
Gtr. 2
*Chord symbols implied by bass, next 8 meas.
Interlude
Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtr. 2: w/ Riff A (2 times)
Fsus2
G5
A7(no3rd)
C5
Fsus2
f
G5
A7(no3rd)
C5
Fsus2
Verse
Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtr. 2: w/ Riff A (2 times)
Gtr. 6 tacet
Fsus2
G5
A7(no3rd)
C5
Fsus2
4. You sit there in your heart - ache, wait-ing on some beau - ti - ful boy to,
G5
A7(no3rd)
C5
Fsus2
to save you from your old ways. You play for-give-ness. Watch it now, here he comes. He

Outro-Chorus
G
C
A5
does-n't look a thing like Je - sus but he talks like a gen-tle-man, like you im-ag-ined when you
Gtrs. 1 & 2
*P.M.
let ring
let ring
*Gradually lift P.M.
Gtr. 1: w/ Rhy. Fig. 1 (4 times)
Gtr. 2: w/ Riff A (4 times)
Fsus2
G5
A7(no3rd)
C5
Fsus2
were young, when you
(Talks like a gen-tle-man, like you im-ag-ined when...)
G5
A7(no3rd)
C5
Fsus2
were young. I said, he
Gtrs. 5 & 6
Gtrs. 5 & 6: w/ Riff C (2 times)
G5
A7(no3rd)
C5
Fsus2
does-n't look a thing like Je - sus. He
G5
A7(no3rd)
C5
Fsus2
does-n't look a thing like Je - sus. But more than you'll ev -
F5
E5
D5
C5
B5
A5
G5
er know.
Gtrs. 1 & 2

Guitar Notation Legend

Guitar music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Definitions for Special Guitar Notation

HALF-STEP BEND: Strike the note and bend up 1/2 step.

WHOLE-STEP BEND: Strike the note and bend up one step.

GRACE NOTE BEND: Strike the note and immediately bend up as indicated.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

PRE-BEND: Bend the note as indicated, then strike it.

PRE-BEND AND RELEASE: Bend the note as indicated. Strike it and release the bend back to the original note.

UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

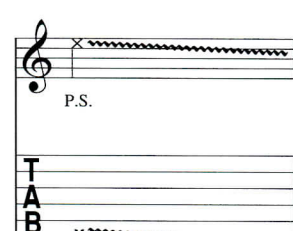
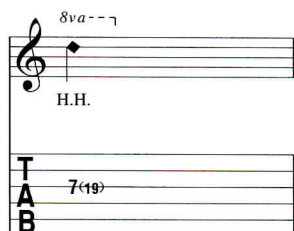
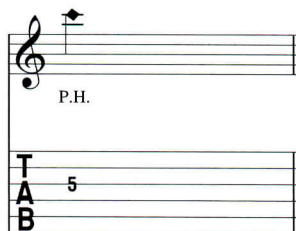
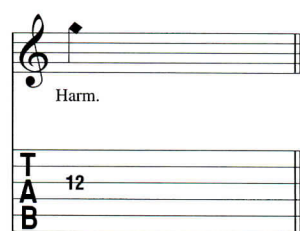
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

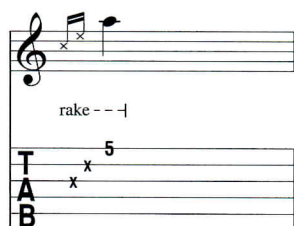
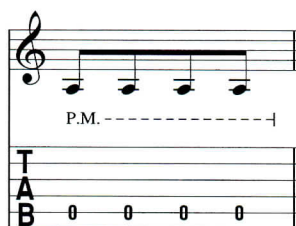
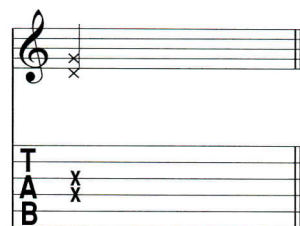
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.

PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

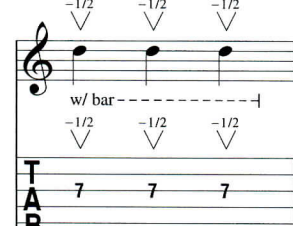
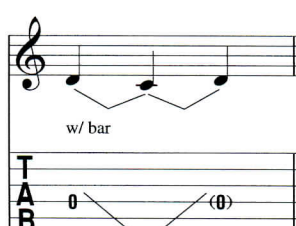
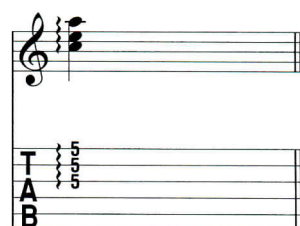
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

RAKE: Drag the pick across the strings indicated with a single motion.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.

VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

Additional Musical Definitions

 (accent)

- Accentuate note (play it louder).

 (accent)

- Accentuate note with great intensity.

 (staccato)

- Play the note short.

- Downstroke

- Upstroke

D.S. al Coda

- Go back to the sign (𝄋), then play until the measure marked "***To Coda***," then skip to the section labelled "**Coda**."

D.C. al Fine

- Go back to the beginning of the song and play until the measure marked "***Fine***" (end).

Rhy. Fig.

- Label used to recall a recurring accompaniment pattern (usually chordal).

Riff

- Label used to recall composed, melodic lines (usually single notes) which recur.

Fill

- Label used to identify a brief melodic figure which is to be inserted into the arrangement.

Rhy. Fill

- A chordal version of a Fill.

tacet

- Instrument is silent (drops out).

- Repeat measures between signs.

- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE: Tablature numbers in parentheses mean:

1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato) begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).

THE OFFICIAL SONGBOOK OF *GUITAR HERO III*
28 NOTE-FOR-NOTE TRANSCRIPTIONS

Anarchy In The U.K.
SEX PISTOLS

Barracuda
HEART

Cherub Rock
SMASHING PUMPKINS

Cities On Flame With Rock 'N' Roll
BLUE OYSTER CULT

Cliffs Of Dover
ERIC JOHNSON

Cult Of Personality
LIVING COLOUR

The Devil Went Down To Georgia
CHARLIE DANIELS BAND

Even Flow
PEARL JAM

Hit Me With Your Best Shot
PAT BENATAR

Holiday In Cambodia
DEAD KENNEDYS

La Grange
ZZ TOP

Mississippi Queen
MOUNTAIN

My Name Is Jonas
WEEZER

The Number Of The Beast
IRON MAIDEN

One
METALLICA

Paranoid
BLACK SABBATH

Pride And Joy
STEVIE RAY VAUGHAN AND DOUBLE TROUBLE

Raining Blood
SLAYER

Rock And Roll All Nite
KISS

Rock You Like A Hurricane
SCORPIONS

Sabotage
BEASTIE BOYS

Same Old Song And Dance
AEROSMITH

School's Out
ALICE COOPER

The Seeker
THE WHO

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